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*

CINE CAMERAS

for first class movie making

MOVEX 88 CINE CAMERA

Streamlined, simple to use 8mm cine camera incorporating many extra features including an exposure calculator disc. With Agfa Kine-Anastigmat f2.5/11mm colour corrected, coated, fixed focus lens £32.6.2. Superb ever-ready leather carrying case £3.15.7.



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MOVEX 88L CINE CAMERA

A new, narrow gauge 8mm cine camera with built-in coupled exposure meter (adjustable to suit all available films) and Agfa f1.9/13mm Kine-Anastigmat Movexarcolour corrected, coated, focusing lens. Two focusing systems—fixed focus and $7\frac{1}{2}'$ to infinity; Telephoto and wide-angle attachments £50.4.5. Ever-ready carrying case £4.12.7.

Full details of all Agfa Cameras and Accessories are given in the FREE booklet available from your dealer or direct. Other FREE booklets cover Agfa Isopan films; Agfacolor films and Agfa Photographic Papers.

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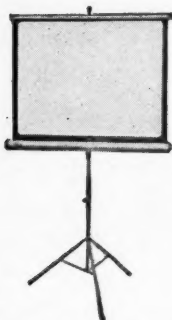
Wallace Heaton's Notebook

THE LINHOF XVI CINE TRIPOD



With pan and tilt head provides a steady support for any cine camera. Weighing only 4 lb. 1 oz. it will extend to 5ft. 4in. and close to 2ft. 4in. for carrying. The smooth action of the head provides horizontal and vertical camera movements. The tilt movement is locked by twisting the handle. The rubber tips of the legs can be converted to spikes in a few seconds.

Price £14 6 10



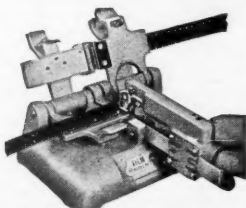
STARLIGHT JUNIOR TRIPOD
SCREENS offer the many undoubted advantages of Tripod support, portability and ease of erection at low cost. The Starlight is available in the following sizes:

	Beaded	White
31½ x 23½ in. ...	£8 2 6	£7 0 0
40 x 30 in. ...	£9 7 0	£8 5 0
50 x 40 in. ...	£12 2 0	£10 3 6



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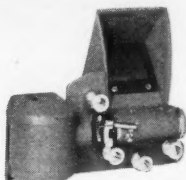
At 127 New Bond Street, London, W.1. Wallace Heaton Ltd., have over a period of more than thirty years, compiled an outstanding collection of films in all sizes. Four main catalogues 16mm. sound, 16mm. silent, 8mm. silent and 9.5mm. are required, together with current release sheets, to list the many and varied films that are available. 16mm. sound users are offered the choice of the other major renters' catalogues, since as agents for Metro-Goldwyn-Mayer, Warner Bros., Gaumont British, etc., we can supply any film at current library charges. This then is the library for you—Write now for further details and membership form—it's free on request.



THE PREMIER DE LUXE SPLICER

With automatic scraper is the finest joiner for 8mm. or 16mm. films. The "Frame Line" model, with ¼ inch overlap, produces almost invisible splices of great strength. Joining films with the Premier De Luxe splicer is very simple and rapid. The built-in trimming blades cut the film accurately whilst locating pins ensure that the join is correctly aligned with no "Step." The Premier De Luxe is built to give a lifetime of efficient service. It is fully adjustable to compensate for any wear that may develop in use and every part is easily replaced—a comprehensive spare parts list is supplied with each splicer.

Price, complete with spare scraper blade and full instructions, £15 15 0



INEXPENSIVE 8mm. EDITOR VIEWERS

The Haynor Viewette is a non-animated editor which shows a bright image on a ground glass screen size 1½ in. x 1 in. A film cutter on the gate marks the film where you have decided to remove a scene. The complete editor consists of the viewer as illustrated, baseboard and spool winders and is priced at £6 17 6.

The Haynor Animette is the animated version of the Viewette and produces a motion picture on the built-in screen. Price complete with base and winders £10 17 6

Haynor Splicer, to fit on baseboard, with dry scraper, £2 14 6.

THE BOLEX 8mm. CAMERA shown here is fitted with a Paillard "Declic" Pistol Grip—a delightful new accessory that every Bolex 8 user should possess. Easily attached to any Bolex B8/C8 model in a few seconds, it provides a means of holding the camera steadily and securely. A gentle pressure on the trigger operates the camera release without a trace of jerking. The "Declic" release, which will fit the Bolex Models C8, C8S, B8, B8VS, B8L, is priced at £6 5 5. To accommodate the Bolex 8mm. camera with the Declic release attached, Paillard have introduced a neat carrying case "Minie" in light tan leather.

Price £5 7 6

YOU CAN OFFTEN SAVE a great deal of money by buying a second-hand Cine Outfit—sometimes as much as a third of the list price.

Anxious to preserve our reputation for fair trading, we take great care to ensure that our second-hand Cine Cameras and Projectors are in good condition. Nothing is offered for sale until it has been examined and serviced by an expert mechanic. All cameras undergo a film test. Our cine department publish a free list of second-hand items once a fortnight. Write for a copy today.

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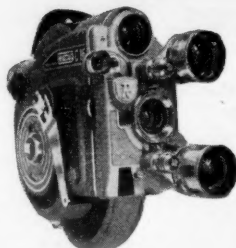
SUPPLIERS OF PHOTO

EUMIG 16mm. CAMERA NOW WITH TURRET HEAD

This new C16R model has a turret head fitted with telephoto and wide angle lens attachments which can be quickly moved into position in front of the normal 25mm. f/1.9 lens. The movement of the turret also swings a matching optic into position in front of the viewfinder to adjust it to the field of view of the attachment lens.

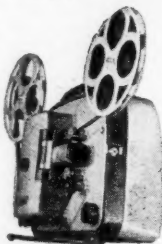
Other features include: a built-in electric exposure meter coupled to the iris of the lens, a powerful spring motor with adjustments for running at 16, 24, 32, 48, 64 frames per second—one winding runs 16ft. of film, safety mechanism guards against overwinding and stops the motor before it begins to slow down, large parallax-free telescopic viewfinder shows brilliant undistorted view in natural size with adjustable eyepiece for spectacle wearers, spring reserve indicator, takes 100ft. of spool loading film, socket for cable release, suitable for double or single perforated films.

The Eumig C16R complete with three lenses is priced at £192 7 11.



SPECTO "8" PROJECTOR NOW AT NEW LOW PRICE

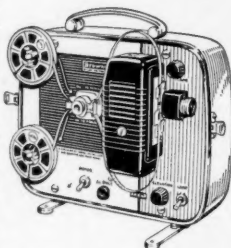
This "Specto 8" model, entirely British in design represents outstanding quality at an extremely low price. The self-lubricating mechanism of the "Specto 8" is very quiet running, an important consideration when the film is accompanied by speech and music from a tape recorder. The specification includes: 500 watt lamp, matched optical system, f/1.6 coated lin. lens. Weight 10½ lb.



PRICE, NOW ONLY £27 10 0

KODAK BROWNIE PROJECTOR

This new model has the high efficiency mirror-condenser 8 volt 50 watt lamp, which in conjunction with a $\frac{1}{4}$ in. f/1.6 "Ektanon" lens shows a large brilliant picture. A constant speed, synchronous motor ensures that the film is shown at the correct rate, regardless of supply voltage changes. The Brownie Eight-58 also has: power rewind, built-in leather style case, 8ft. 6in. cable, weight only 9½ lb.



Price ... £25 0 0

SECOND-HAND AND SHOPSOILED BARGAINS

8mm. CAMERAS

Kodak Brownie Turret, with three lenses, as new condition	£36 10 0
Zeiss Movinette with built-in meter, f/2.8 lens, shopsoiled only. List £41/5/2	£34 5 0
Eumig C.3, with built-in exposure meter, Ever-ready case, as new	£54 10 0
G.B.-Bell & Howell 605 Sportster, f/2.5 lens	£22 10 0
Paillard Bolex B.8, f/1.5 Switar, case, last list price £104	£68 0 0
Kodak Eight-55, f/2.7 lens	£18 10 0
Kodak Eight-20, f/3.5 lens, case	£10 10 0

9.5mm. CAMERAS

Pathoscope H, f/2.5 lens	£9 17 6
Pathoscope H, f/2.5 lens, latest model, as new	£19 15 0

16mm. CAMERAS

Kodak BB, f/1.9 focusing lens, spool loading, case	£19 17 6
Magazine Cine Kodak, f/1.9 lens, case	£35 0 0
G.B.-Bell & Howell Autoload, f/1.9 lens, case	£72 17 6

Kodak Royal, f/1.9 lens, shopsoiled only. List Price £89/12/6 ... £72 10 0

8mm. PROJECTORS

Bauer T.10, high intensity 12 volt, 100 watt lamp, case, for 220 volt A.C., shopsoiled only. List price, £50.	£37 10 0
Kodak Eight-500, built-in case	£38 0 0
Specto 500, with lamp economy resistor, case. List price, £45/12/6	£34 10 0
Siemens, 200 watt lamp, stills, reverse	£24 15 0

DUAL GAUGE

Ditmar 8/16mm. 500 watt lamp, reverse, stills, rewind	£18 15 0
Paillard Bolex G.916, 9.5 and 16mm. 500 watt lamp	£38 0 0

16mm.

Kodak EE, 300 watt lamp, case	£15 0 0
Bell & Howell 57 ML, 750 watt lamp	£38 0 0
Dekko 126, 500 watt lamp	£17 15 0

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AN EXCELLENT 8mm. CAMERA FOR THE ENTHUSIAST— THE PAILLARD BOLEX "H8"

This amazingly versatile camera opens up almost unlimited movie making possibilities together with superb construction to give the finest possible results on 8mm. film.

The most outstanding advantage is its large film capacity, being the only camera taking 100ft. of double run 8mm. film (giving 200ft. of single run 8mm.). This makes the H8 the cheapest camera to run, as by using 100ft. spools of Kodachrome there is a saving of about 20 per cent. per film, compared with the cost of four 25ft. spools. Furthermore, the large capacity of the H8 makes it ideal for filming subjects such as processions, sports and wild life, where frequent stops to change film might mean the loss of precious scenes.

The specification of the model H8 includes: automatic loading mechanism, three-lens turret, zoom type ocmeter viewfinder, reflex focusing finder, footage and frame counters, forward and reverse hand cranking, accurate filming speeds 8 to 64 f.p.s., time or instantaneous single picture release, telescopic winding handle.

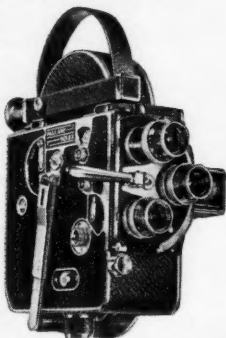
There is also a wonderful range of Paillard accessories available for the H8 users.

Prices Paillard Bolex H8 Camera

With 13mm. f/1.9 Year lens	...	...	...	£132	0	11
12.5mm. f/1.5 Switar lens	...	...	...	£163	14	3

Additional Kern Lenses

Wide-angle 5.5mm. f/2 fixed focus	...	...	...	£40	9	7
Wide-angle 5.5mm. f/1.8 focusing	...	...	...	£50	3	9
Telephoto 25mm. f/2.5 focusing	...	...	...	£23	8	0
Telephoto 36mm. f/2.8 focusing	...	...	...	£25	1	10

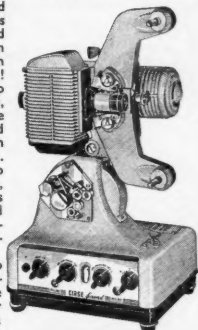


NOW MAKE YOUR OWN SOUND FILMS WITH THE CIRSESOUND 8mm. SOUND- ON-FILM PROJECTOR

Here is an 8mm. sound projector which enables you to put the sound where you want it—on the film! Synchronisation difficulties are eliminated! You simply thread up your own 8mm. films, plug in the microphone and record your sound on the film as you watch the picture on the screen. With the control set to the "re-play" position, you can run the film as often as you wish, and the sound will be reproduced each time in perfect synchronisation.

If the sound is not to your complete satisfaction, you can erase the track and make further recordings exactly like a tape recorder. In addition to speech, you can also record any kind of music which can be played back with extraordinarily high fidelity.

The secret of the extremely fine quality sound is that the Cirsesound has two motors, one of these being used to drive the sound head, and this feature ensures that the sound reproduction is entirely free from "wow" and "flutter." The 8 volt 50 watt lamp gives an extremely bright light output, equal to an average 750 watt lamp. The complete outfit consists of the projector with built-in amplifier, which includes a tone control, mixer controls for speech and music, and magic-eye tuning indicator, a good quality crystal microphone and loudspeaker, all of which is contained in a smart two-tone plastic covered carrying case. Price £169 10 0. Hire Purchase facilities available.



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Bolex B.8 V.S., f/1.9 Yvar ...	£74 15 0
Bolex B.8 V.S., f/2.5 Yvar ...	£60 18 11
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Bolex C.8, f/2.5 Yvar ...	£42 19 2



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8mm. f/1.9 Yvar. Variable shutter, twin lens turret.
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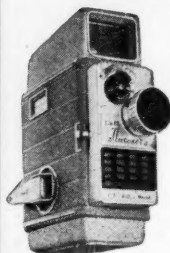
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Paillard B8, f/1.5 Switar	...	£85	0 0	Kodascope Eight-46, 200 watt, case	...	£18	0 0
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Christen 8, f/1.9 Berthiot, 4-speeds	...	£25	0 0	16mm. Nizo Editor, mounted splicer and	...		
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6.5mm. F/1.75 T.T.H. Taytal, spigot mount,	...			38mm. F/2.5 Ektanor, for Kodak Magazine	...		
with Sportster finder	...	£14	0 0	with adaptor	...	£20	0 0
1 in. F/1.9 T.T.H. Serital, spigot mount	...	£12	10 0	70mm. F/2.4 "Zoom" Lens	...	£118	0 0
0.5 in. F/2.5 T.T.H. Mital, spigot mount	...	£3	10 0	100mm. F/3.4 Pan Cinor Zoom Lens	...	£149	0 0
1 1/2 in. F/1.9 T.T.H. Serital, spigot mount,	...	£16	0 0	6 in. F/3.5 Dallmeyer, "C" mount	...	£34	15 0
				3 in. F/3.5 Dallmeyer, "C" mount	...	£18	18 0
				4 in. F/3.5 Dallmeyer, "C" mount	...	£21	10 0

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8mm. Paillard B8L



Measures the exposure behind the lens; the cell thus sees exactly what the lens sees. This is a remarkable advance of the B8-VS camera and was introduced as recently as the Cologne Photokina at the beginning of October, 1958. Regardless of the lens in use (and remember this is a twin-lens turret camera like the B8-VS) the photoelectric light computer in this new B8L camera can only see what the lens sees and thus has the

particular aim of acceptance of the lens in use. At the moment you commence filming the light computer automatically swings away from the light-path to the film; and between sequences it may be quickly reintroduced to make a further check on changing light conditions. 12 to 64 f.p.s.; twin-lens turret; variable shutter; viewfinder with variable field frames; film counter marked in metres or feet with end-of-spool signal.

With 12.5mm. f/2.5 fixed focus Yvar ... £74 19 9
With 13mm. f/1.9 Yvar in focusing mount ... £88 15 10

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8/9.5mm. CINE CAMERAS

8mm. Specto 88, f/2.5 lens ...	£27 10 0
8mm. Paillard C8, f/2.5 Yvar ...	£33 10 0
8mm. G.B. Sportster, f/1.7 T.T.H. lens, 38mm. Tele-Xonar, case ...	£42 10 0
8mm. G.B. Model 605A, f/2.5 T.T.H. lens ...	£27 10 0
8mm. Eumig C3, built-in exposure meter, f/1.9 coated Eumigon, E.R. case ...	£49 10 0
8mm. Kodak Eight-60, f/1.9 Kodak anastigmat, telephoto lens, case ...	£27 10 0
9.5mm. Pathoscope, f/3.5 anastigmat, case ...	£9 10 0

SECOND-HAND 16mm. CAMERAS

Bell & Howell 240A, f/1.9 coated lens ...	£79 10 0
Bell & Howell 240EE, built-in exposure meter, f/1.9 coated lens, case ...	£150 0 0
G.B. Autoload 603, f/1.9 lens ...	£69 10 0
Magazine Cine Kodak, f/1.9 lens, case ...	£27 10 0
Kodak Royal, f/1.9 Ektar, case ...	£67 10 0
Kodak BB Junior, f/1.9 Kodak anastigmat ...	£27 10 0
Zeiss Movikon, f/1.4 Sonnar, 75mm. telephoto, case ...	£79 10 0
Arriflex, 25mm. f/1.5 Xenon, 75mm. f/2 Xenon, 11.5cm. f/1.9 Cinegon, special bellows attachment, batteries, fitted case ...	£550 0 0

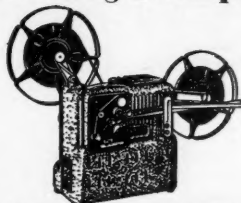
SECOND-HAND CINE PROJECTORS

8mm. G.B.-Model 625, 500 watt ...	£25 0 0
8mm. Paillard M8R ...	£42 10 0
8mm. Nilus, complete with case ...	£32 10 0
8mm. Specto Popular, 500 watt ...	£25 0 0
8mm. Agfa. Movector, complete with case ...	£33 10 0
8mm. Missouri, shop soiled only ...	£47 10 0
8mm. Kodascope Eight-500 ...	£37 10 0
16mm. Specto, 500 watt ...	£32 10 0
16mm. G.B.-Bell & Howell Model 622 Sound Projector, complete with speaker and transformer ...	£175 0 0

MISCELLANEOUS ACCESSORIES

Every Ready Case, for Cima D8 ...	£2 10 0
Combination Case, for G.B. Sportster, shop soiled ...	£4 4 0
Combination Case, for G.B. 624, shop soiled ...	£3 10 0
Combination Case, for Paillard B8, shop soiled ...	£3 10 0
G.B.-Bell & Howell 604 Splicer ...	£4 4 0
Cine Splicer ...	£4 4 0
Critical Focuser, for G.B. Autoload, shop soiled ...	£5 15 0
Murray Tinting Outfit, shop soiled ...	£7 7 0
16mm. Nizo Editor, complete with splicer and rewind arms ...	£32 0 0

8mm. Eumig P8 Imperial



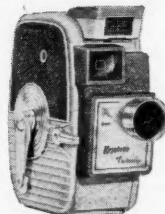
A further development of the famous Eumig P8 projector containing all the well-proved features of this, but now combining sound coupler for synchronising any tape recorder having a speed of 3 1/2 in. per sec. No separate connections or accessories are necessary, the turn of a knob affects the change-over from silent to sound projection. Power rewind which automatically switches off the lamp; takes 400ft. spools without special arms. For use on A.C. mains from 110-240v.

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Keystone Cine Cameras

8mm. Keystone K-20

With built-in exposure meter which indicates the aperture for 10 ASA and 16 ASA films. F/2.3 fixed focus lens; click-stops (and 1/2 stops); single speed; footage indicator; normal release, lock-run and single shots. Complete with wrist cord and carrying case.



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8mm. Keystone KA-1A. A three-lens turret camera with the following fixed focus lenses: 13mm. f/1.8 standard; 7.5mm. f/1.8 wide angle; and 25mm. f/1.8 telephoto attachments. Universal viewfinder. Built-in haze and type "A" filters. With built-in exposure meter that automatically sets the correct aperture at the commencement of the sequence (or manual setting). Complete with wrist strap and case, £73/5/5.

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Kodak Model B, f/3.5, 100ft. spool loading, £16.10.0.

Bell & Howell 200EE, Magic Eye, Auto-load magazine with case, £165.0.0.

9.5mm. Cameras

Ditmar, 2-8 lens, built-in visual light meter, dual speed, takes standard Pathe magazine, £9.17.6.

Pathescope, f/2.5 interchangeable, very good condition, £10.17.6.

8mm. Projectors

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Kodascope Model 50, 200 watt lamp, £10.10.0.

Muray, Model E, Projection type Editor for 8 or 16mm. complete with special sprockets for both 8 and 16mm., £19.17.6.

Haynor 8mm. Editor, £8.17.6.

Nitzo 8mm. Editor, new costs £40.0.0., £23.17.9.

16mm. Projectors, Sound and Silent

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Specto 500, 800ft., arms, £29.10.0.

Dekko 16mm., 500 watt, £22.10.0.

Victor, usual price, £85.10.0., selling for £55.0.0.

Cinevox, reduced from £45.0.0., to £29.10.0.

Ampro, usual price, £130.0.0., selling for £75.0.0.

8mm. Cameras

Miller 8mm. "D" mount, f/2.5 interchangeable, variable speeds, £12.17.6.

Keystone K8, f/2.5 interchangeable, variable speeds, £11.12.6.

Kodak Model 820, f/3.5, £8.17.6.

Kodak Model 860, f/1.9, interchangeable, very rare model, £14.17.6.

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Bolex Stereo outfit for H.16 camera, enables you to get movies that leap to life, the whole outfit includes lenses for camera, projector, spectacles, etc., costs new, £165.0.0., now only £12.10.0.

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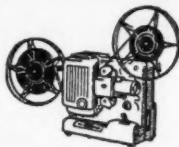
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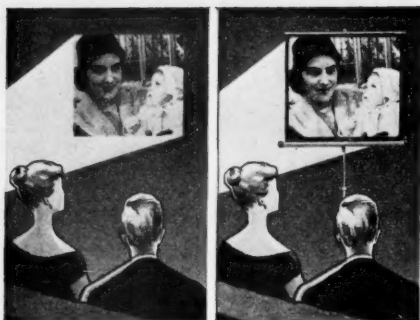
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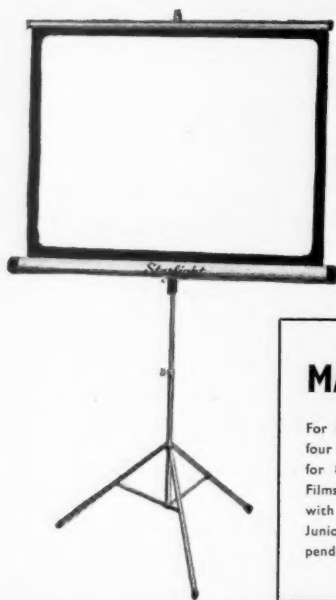
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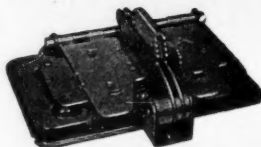
Illustrated is the Hunter STARLIGHT with quick opening leg device and speedy height adjustment. Folds up very compactly for transport and can be stood anywhere in the room for perfect viewing for the whole audience. Prices from £7.11.6.

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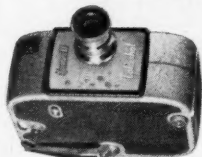


8mm. G.B.-BELL & HOWELL AUTOSET

The new fully automatic 8mm. 624EE Camera with built-in lens, iris, and shutter. Exposure Meter which sets the iris to any condition of light for speed rated films of 12, 16, i.e. Kodachrome, etc. The f/1.9 coated lens gives perfect definition and the large size viewfinder makes this camera one of the easiest to use. As this camera is in limited quantities, it is sold on a "first come, first served" basis. With 10mm. f/1.9 fixed focus lens ... £9 15 4
2 1/2 x Photo Lens Attachment ... £9 5 3
Combination Leather Case to hold camera, 2 lenses and 2 films ... £4 10 0
1 1/2 x Wide Angle Lens ... £9 5 3

8mm. SPORTSTER DUO

Twin lens turret with easy and accurate positioning automatically click-aligns film and lens. Five matched positive viewfinders, 1/25 sec. double-run spools. With f/2.5 fixed focus lens £48 8 0
With f/1.7 focusing lens £62 14 9



8mm. 605A G.B.-BELL & HOWELL SPORTSTER

With 10mm. f/1.9 fixed focus lens £48 8 0
With f/1.7 focusing lens £62 14 9

8mm. SPECTO COLORSHOT

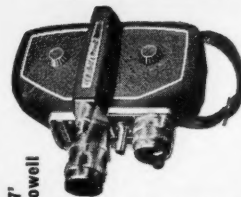
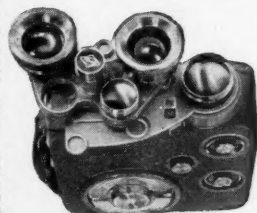
Simplicity itself to use, the Specto 88 "Colorshot" has many additional features such as variable speeds; the interchangeability of telephoto lenses with the normal; fast f/2.5 coated lens; an easy-view film footage counter; 14 powerful frames per second; a powerful governor for constant speed; and a continuous run and single exposure device for trick, cartoon or special shots. ... £33 3 3
Solid leather case 41 14 3

B8L BOLEX COMPUMATIC

Measures the exposure behind the lens; the cell thus sees exactly what the lens sees. Regardless of the lens in use (and remember that the twin-lens in this B8L camera can only see what the lens sees and thus has the particular angle of acceptance of the lens in use. At the moment you commence filming the light computer automatically swings away from the light-path to the film; and between sequences the camera automatically returns to the light-path. A check on changing light conditions from 12 to 64 f.p.s.; twin-lens turret; variable shutter; viewfinder with variable field frames; film counter marked in metres or feet with end-of-spool signal. f/1.9 Lens ... £88 15 10

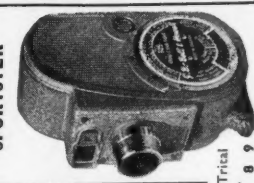
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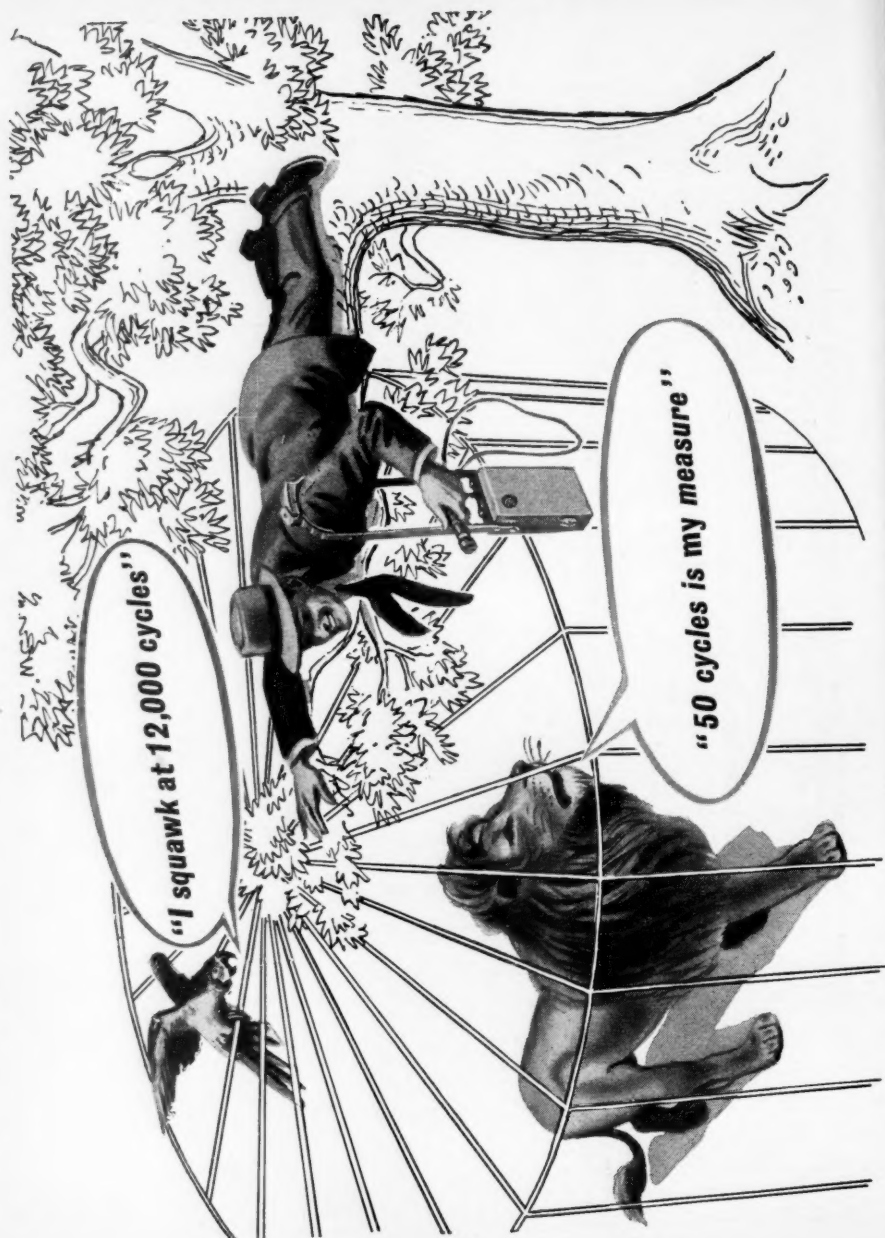


16mm. '627' G.B.-Bell & Howell

A top quality 16mm. spool-loading cine camera both economical and to 100ft. spool-loading single or double sprocket; matched positive viewfinder on lens swing turret. Price with 20mm. lens and viewfinder ... £89 13 6
28in. f/2.8 T.T. Hobson ... £32 5 4



Embodies speed range of 8-32 f.p.s. and the f/2.5 Tritel universal focus lens in standard type D mount. Price ... £39 8 9

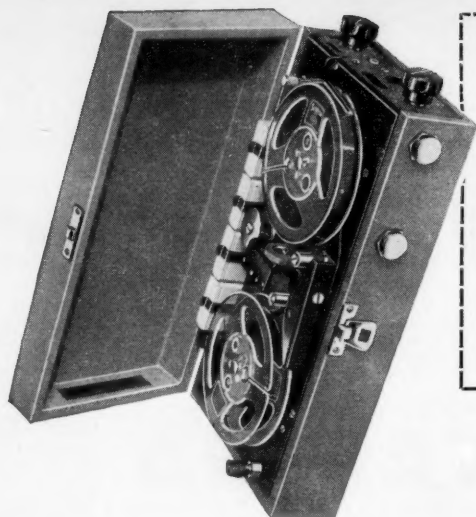


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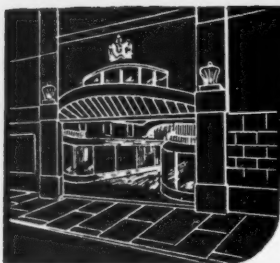


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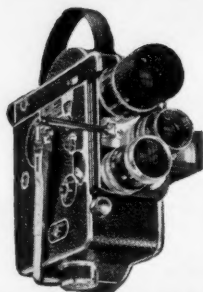


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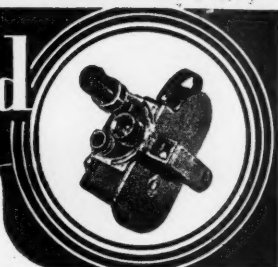
UNTIL YOU HAVE READ THIS

ARE YOU WANTING A CINE CAMERA? IF THE ANSWER IS YES you will naturally think of the price you can pay first, and then you will consider how you will be able to pay for it. Will it be on **H.P.** or otherwise? **BUT PLEASE READ ON BEFORE YOU DECIDE.** Will you require it just to record **SPECIAL OCCASIONS** such as **HOLIDAYS, BIRTHDAYS, ANNIVERSARIES, WEDDINGS, CHILDREN'S ANTICS** or that special **PARTY**, etc., etc., or are you the serious type intending to make your own **FULL LENGTH FILMS (SOUND OR SILENT) FOR INSTRUCTIONAL OR EDUCATIONAL PURPOSES.** The whole field is, of course, very intricate but **NEED NOT BE MADE DIFFICULT** by scientific jargon. Our policy is to learn from you just what you wish to take with your camera and simply explain to you, **DEMONSTRATE TO YOU** and **ADVISE** you accordingly. **GIVE US YOUR CONFIDENCE AND YOU WILL HAVE OUR HONEST ENDEAVOURS TO START YOU MOVIE MAKING.** The list opposite represents only a few of the Popular 8mm. cine cameras and is prepared in the order of the Lowest priced models (for the **BEGINNER**) gradually bringing in the **HIGH PRICE RANGE MODELS FOR THE SERIOUS AMATEUR** and **EXPERT.** All of which are available from our stock.

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Bell & Howell 624b, f/1.9, Single speed	£25 10 10
AK.8, f/2.8, Single speed	£25 15 4
Cima D8, f/2.5, Single speed	£25 15 4
Miller "CA", f/2.5, 5 Speeds	£26 17 9
Eumig Electric, f/2.8, Single speed	£28 13 7
Agfa Movex 88, f/2.5, Single speed	£32 6 2
Zeiss Movinette, f/2.8, Single speed	£32 8 4
Bauer 88c, f/2.7, 4 Speeds	£34 5 8
Paillard Bolex C8S, f/2.5, Single speed	£35 17 0
Bell & Howell 605a, f/2.5, 5 Speeds	£39 8 9
Bell & Howell 624EE, f/1.9, Single speed, Exposure meter	£49 19 4
Bauer 88b, f/2.7, 4 Speeds, Exposure meter	£64 9 7
Eumig C3, f/1.9, 3 Speeds, Exposure meter	£64 10 7
Nizo Exposomat, f/1.9, 2 Speeds, Exposure meter	£67 1 8

8mm. CAMERAS WITH FOCUSING LENSES

Zeiss Movikon, f/1.9, 4 Speeds, Non-interchangeable	£41 5 2
Specto 88, f/1.9, 4 Speeds, Interchangeable	£42 2 6
Bell & Howell 605a, f/1.7, 5 Speeds, Interchangeable	£53 15 6
Paillard Bolex C8, f/1.9, 7 Speeds, Interchangeable	£55 15 3
Nizo Exposomat, f/1.5, 2 Speeds, Interchangeable, Exposure meter	£85 12 5

8mm. CAMERAS WITH TWIN LENS TURRETS

Bell & Howell 605b, f/2.5, Fixed focus, 5 Speeds, Interchangeable	£48 8 0
Admira 811, f/2.8, Fixed focus and f/3.5 telephoto focus, 5 Speeds, Non-interchangeable	£50 8 0
Paillard Bolex B8, f/1.9, 7 Speeds, Interchangeable	£68 14 3
Paillard Bolex 8BV5, f/1.9, 7 Speeds, Interchangeable	£74 15 0
Paillard Bolex B8L, f/1.9, 7 Speeds, Exposure meter, Interchangeable	£88 15 10
Nizo Heliomatic, f/1.5, Focus and f/2.8 telephoto focus, 4 Speeds, Non-interchangeable, Exposure meter	£155 9 1

8mm. CAMERAS WITH TRIPLE LENS TURRETS

Bell & Howell 605c, f/2.5, Fixed focus, 5 Speeds, Interchangeable	£53 6 7
Paillard Bolex H8, f/1.9, Focus, 5 Speeds, Interchangeable	£132 0 11

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MOUNTVIEW 5241/2

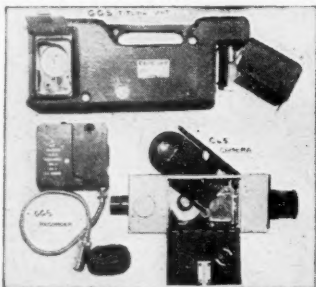
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EX-GOVT. CINE CAMERAS 16mm.

G.G.S. 16mm. Camera Recorders, 24v. A.C./D.C. motor operated 3 frames per sec., 1/4 lin. lens, iris stop for bright and dull, built-in footage indicator, cassette loading. Ideal for Tittling, animation or stereo when used in pairs. Price 30/- each complete in fitted case, with one magazine.

G.G.S. Recorders. As above, new and unused with coated lens 57/6 each. Magazine 4/6 each.

160ft. H.P.3 16mm. Neg. film in 10ft. lengths, sealed tins 4/6 Film. 16mm. take up cores 6 for 2/-.

G.G.S. 16mm., 24v. motorised titling units, accommodating G.G.S. magazine, £2 each.

G.45 12 or 24v. with 25ft. magazine £4.

G.45 Titling units 55/- each.

New G.45 magazines 4/6 each.

Ex-Govt. G.42 16mm. Cine Cameras accommodating 50ft. magazines, camera fitted Maltese cross, 2in. f/3.5 Dallmeyer lens. 12v. operated, including magazine £5. 0. 0, spare magazine, 10/- extra.

SPARES

All spares for the Ampro from stock, including kits of claw, gate, cam and gear, speed control, brushes, switch, belt, pilot lamps, etc. £3 0 0. Spare lamps, 750w., 27/6. All other spares available from stock, please state requirements.

16mm. UNEXPOSED FILM, SEALED TINS

12 rolls 25ft. slow or fast Pan ... 10/-
25ft. rolls 16mm. Neg. Pan. ... 2/6
12 rolls 25ft. 16mm. reversible film ... 13/-
New empty Kodak mag ... 4/6
50ft. fast pan 16mm. reversible film in Kodak magazines 7/6
Tins of 16 Rolls 10ft. 16mm. H.P.3. negative ... 4/6

AMERICAN AMPRO PREMIER 20 1,000w. SOUND/ SILENT, FAST REWIND, STILL/REVERSE, 12in. SPEAKER, 1,600ft. ARMS: £100.

PROJECTOR LAMPS

We specialise in reconditioned S/H. Sound and Silent Projectors, therefore having the largest selection and quantity of Projector and Spot Lamps in the country, fully guaranteed and offered at a fraction of Makers' prices.

			£ s. d.
2,000w.	230v.	Bi Post	2 10 0
1,000w.	110v.	Pre Focus	1 0 0
1,000w.	110v.	Bell & Howell	1 0 0
1,000w.	110v.	G.B.N. 35mm.	1 0 0
750w.	110v.	Pre Focus	17 6
750w.	120v.	Pre Focus	17 6
750w.	110v.	Bell & Howell	1 7 6
750w.	110v.	De Brie	15 0
750w.	210v.	Pre Focus	1 0 0
750w.	230v.	Pre Focus	1 10 0
750w.	230v.	Bell & Howell	1 10 0
750w.	110v.	L.516	1 10 0
500w.	110v.	Pre Focus	1 7 6
500w.	230v.	Pre Focus	1 10 0
500w.	110v.	L.516	1 0 0
500w.	110v.	De Brie	12 6
500w.	110v.	Bell & Howell	1 7 6
400w.	110v.	Bell & Howell	1 7 6
300w.	110v.	Bell & Howell	17 6
300w.	200v.	Pre Focus	1 2 6
300w.	210v.	Pre Focus	15 0
300w.	110v.	Pre Focus	9 0
300w.	100v.	Pre Focus	9 0
250w.	110v.	Pre Focus	15 0
250w.	110v.	Edison Screw	15 0
250w.	230v.	Pre Focus	15 0
250w.	50v.	Pre Focus	15 0
200w.	110v.	Pre Focus	8 0
200w.	110v.	For K.16	15 0
200w.	110v.	A.S.C.C.	12 6
200w.	50v.	Pre Focus	15 0
150w.	230v.	Aldis A.S.C.C.	15 0
100w.	220v.	Pre Focus	10 0
100w.	100v.	Pre Focus	5 0
100w.	110v.	A.S.C.C.	12 0
100w.	30v.	Specto PF	15 0
100w.	12v.	Pre Focus	10 0
72w.	12v.	Pre Focus	5 0
Pre Focus Lamp Holders			5 0
Edison Screw Holders			2 6

LAMP TRANSFORMERS/RESISTANCES

500w. 200/250 A.C., 110v. Out Transformer	£5 0 0
200w. 200/250v. A.C./D.C., 110v. Out Adjustable Resistance	15/-
110w. 230 A.C., 110v. Out Transformer	17/6
110w. 200/250 A.C. 24/30v. A.C. Out Transformer	17/6

Other resistances and transformers in stock.

8mm. BLACK AND WHITE

25ft. DOUBLE-RUN NEGATIVE FILM

(Unspooled and not process paid)

Fast Pan 29"	...	...	6s. 6d. post 6d.
Slow Pan 27"	...	...	6s. 6d. post 6d.
Positive Film	...	...	6s. 6d. post 6d.
Recording Film (High contrast)	...	...	6s. 6d. post 6d.
25ft. Double Run Daylight Spools	...	...	1/- extra

MISCELLANEOUS

Pathe 8mm. film menders, new, 5/9 each. Pathescope Aurator, mint, £39; Small A.C./D.C. mains motors suitable for Projector Drive, new, £2/6; New folding Projector stand, 4ft. high, Top 2ft. x 13in., £6/6; Empty 50ft. Siemens Cassettes. As new, 20/-; Empty 50ft. Kodak Cassettes. As new, 7/6; G.45 16mm. claw and shutter mechanism with gears, suit experimenter, 12/6 each. Bell & Howell 16mm. Micro film reader, motorised or hand, fitted case, £25 0 0.

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IN PHOTOGRAPHIC
AND CINE EQUIPMENT
AND MATERIALS IN
THE COUNTRY.



**TRIPOD
BARGAINS**

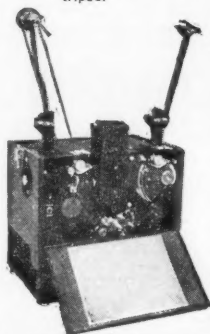


★ MODEL No. 1

Ex. Govt., new wooden tripods, weight 10 lb., extends from 3ft. (closed) to 5ft. fully extended (including pan and tilt). Brass fittings. Price with pan and tilt head £3/10/-. Post 4/-. Without pan and tilt, 55/-. Suitable for use as projector stand.

★ MODEL No. 2

New best quality tripods with double lock on sliding legs, weight 7½ lb. extending from 3ft. 2in. to 5ft. 2½in. Price 50/-. p.p. 2/9. With adaptor head for use with all types of cameras, 8/- extra. Heavy duty ball and socket pan heads £1 extra. Suitable for any tripod.



L.516 PROJECTOR

Another large purchase from the A.M. enables us again to offer these popular projectors at £60 0 0 each, or H.P. terms. Part exchanges on your projector sound or silent.

500w. lighting, A.C./D.C. 200/250, sound/silent speeds, 1,600ft. arms, 12in. speaker, automatic film trip, blimp case, fully guaranteed, spares available from stock. Part exchanges on your silent machine invited. We have a few new and unused L.516 projectors at £90. Spare 500w. lamps, 30/- each. We have a few of the earlier G.B. K.16 projectors, 200w., 200/250v. A.C./D.C., 10in. speaker ... £45 0 0 New British Acoustics non. sync. gram units. Gerrard A.C. 200/250v. silent induction motor, 12in. turntable, volume control. Gerrard Pick-up. In steel black crackle finished carrying case with locks and keys (carriage 5/-) £4 10 0 Supplied with jack plug for L.516 projector. Not suitable for L.P. records

L.516 SPARES, L.516 INSTRUCTION BOOKS

We can supply all new L.516 Spares from stock. State requirements

"DOUBLE YOUR MONEY?"

We cannot "Double your Money," but we can guarantee to save money to Readers of the A.C.W. with an exclusive offer of unused Coated Camera and Projection Lenses by well known lens manufacturers. These lenses are manufacturers' surplus stocks, in faultless, unused condition, they are not ex Government surplus lenses.

**JUST COMPARE THESE PRICES
CAMERA LENSES**

f/1.9 13mm. Dallmeyer Coated Lenses in 12in. to IMF Micrometer Foc "D" Mount. Will fit most 8mm. Cine Cameras such as Bell Howell, Bolex, Dekko, Miller, Specto, Revere, etc. List price £18 8 4 Our price £6 10 0
f/2.5 12mm. Coated Lenses in "D" Mount fixed focus by National Optical Company for 8mm. Cameras, Bell Howell, Bolex, Dekko, Miller, etc., etc. Our price £4 0 0
f/1.9 1in. Dallmeyer Micrometer Focusing Lenses for 16mm. in "C" Mount. Our price £6 10 0
List price £11 15 0 Our price £6 10 0
f/4 36mm. Wray lens, plain barrel (no iris) 35/-.

PROJECTION LENSES

Dallmeyer Maxlite Coated Projection Lenses for Debrie, B.I.F., B.T.H. No. 401 and 451. 1in., 1½in. or 2in. lenses: List price £9 6 6 Our price £4 5 0
2in. Dallmeyer or Taylor Hobson Coated Lenses for 16mm. Specto, Ensign, Barrel dia. 1in. Our price £2 17 6
List price £6 0 0
2in. Coated Projection Lenses fitted for 16mm. Ampro, Victor, Carpenter, L.516, B.T.H., S.R.B., Dittmar Duo, Bell Howell, etc., etc. ... £3 17 6
1½in. Coated Lenses fitted for 16mm. Ampro, Victor, L.516, Ensign, Specto, etc. ... £4 15 0
2in. Lenses by Leech (not coated) for 16mm. Bell Howell, Dekko ... £3 0 0 each

**NEW G.B. L.516 DALLMEYER PROJECTION
LENSES (not coated)**

1in., 2in., 2½in., 3in., 3½in., 4in. ... £4 0 0

8mm. PROJECTION LENSES

1in. f/1.65 Coated Taylor Hobson Projection Lenses, 22mm. dia. Barrel suitable for Eumig, Bell Howell, etc., etc. List price £7 10 0 Our price £3 10 0

35mm. 2in. x 2in. SLIDE PROJECTION LENSES

4in. f/3.5 New Dallmeyer Uncoated Lenses, triple anastigmat, 42.5mm. dia. barrel. List price £7 0 0 Our price £3 0 0
8in. f/5 3½in. x 3½in. Slide Lenses, new, 49mm. dia. barrel. £2 7 6 each

All the above Lenses can also be obtained from Burlington Cameras Ltd., 26 Burlington Arcade, Piccadilly, W.1. (HYD 0040.)

RECORDING TAPE

New 1,200ft. reel. emitape 22/6 reel, postage/packing 2/- List price 35/-. Limited quantity only.

BOLEX FORTNIGHT

AT

A. M. DAVIS

857 High Road, Finchley, N.12

2nd March—14th March 9 a.m.—6.30 p.m. DAILY

THE FOLLOWING TWO WEEKS AT
3 WEMBLEY HILL ROAD WEMBLEY MIDDX.

4 WHOLE WEEKS in which to see why
BOLEX LEADS THE FIELD

Experts in attendance to advise

NOTE: To those unable to call, use our Personal Home Service
FILL IN THE ORDER FORM ON opposite page
YOU WILL RECEIVE PERSONAL DELIVERY ANYTIME
—ANYWHERE within a Radius of 20 miles.
Outside this area our MAIL ORDER SYSTEM OPERATES



TURNERS

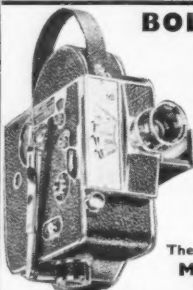
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**ALSO
AT**

Eldon Corner, Blackett Street, Newcastle
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and 2 Park View, Whitley Bay

For the convenience of personal shoppers all items on this page are also obtainable from our associate company — **TURNER'S (Darlington) Ltd.**, 132 Northgate, Darlington.

BOLEX — fine cine equipment



The H.16-M, 16mm. Camera

Interchangeable single lens camera taking double perforation or "8" winding single perforation 16mm. film in 100 or 50ft. daylight loading spools. Automatic Loading; intermittent and continuous running; filming speeds 8-64 f.p.s. variable during filming.

Prices:

With 25mm. f/1-8

Lytar ...

£102.15.5

26mm. f/1-9 Pizar

£115.18.4

The fine 8mm.

Model M.8R Projector

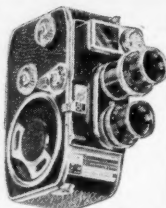
For 8mm. films. Fitted with 500w. lamp and voltage divider with built-in resistance enabling it to run off all mains supplies from 110v. to 250v. Audible device warns operator if projector rate falls below safe minimum limit.

Price **£59. 17. 6**



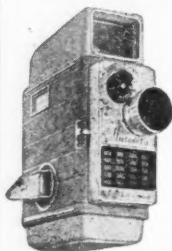
You get GUARANTEED EXPOSURE with the BOLEX B8L

Fitted with exposure control actually behind the lens giving guaranteed exposure; multi-focal viewfinder; twin lens turret; continuous lock filming as well as normal running and single frames; variable shutter gives fades; interchangeable lenses; film speeds, 12 to 64 f.p.s.



With f/1-9 Yvar **£88.15.10**

Two superb Cine Cameras from G.B.-Bell and Howell The 8mm. "AUTOSET"



An 8mm. cine camera that instantly adjusts itself to changing light. The lens is coupled to a photo-electric exposure meter which sets the aperture according to the light intensity. Fitted with f/1-9 Universal Focus lens; large viewfinder; 3-way starting button for normal scenes; single frame exposures or continuous lock-run.

Price **£49. 19. 4**

2½x Telephoto attachment ... £9 11 3

The SPECTO 8mm. Projector



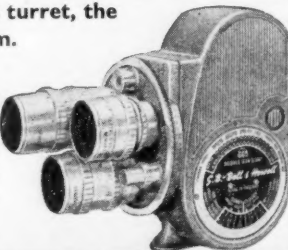
Superb modern styling, light and compact. Fitted with f/1-6 coated lin. lens; 500w. lamp; variable speed regulator; power rewind; 400ft. spool arms; semi-optical framing; self-contained case. Price, complete with lamp.

Now only **£27. 10. 0**

With triple lens turret, the model 605C 8mm.

Takes 50ft. on 25ft. double run 8mm. film. Three lens turret with matching optical viewfinders automatically set for each lens. Fitted with standard type D universal screw thread lens mount; five speeds; single picture release. With 12mm. f/2-5 fixed focus lens

Price **£53. 6. 7**



Used by professionals everywhere ...

the WESTON MASTER III

Exposure Meter

Incorporating all the established features of earlier models together with increased film speed range and improved calculator dial giving easier and larger readings.



Price **£9. 7. 7**

TURNERS, CAMERA HOUSE, PINK LANE, NEWCASTLE.

CITY SALE & EXCHANGE Ltd

ASSOCIATED COMPANY OF WALLACE HEATON LTD.

THE CITY CINE CAMERA CONNOISSEURS

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A NEW CAMERA FOR SPRING



**G.B.-BELL &
HOWELL 624B**

With 10mm. f/1.9 lens. Easy film loading. Exposure dial settings. Single frames and continuous running.

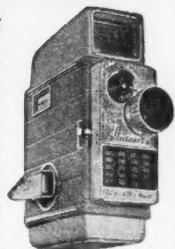
£25 10 10

Case £2 1 10

Telephoto Lens £9 11 3

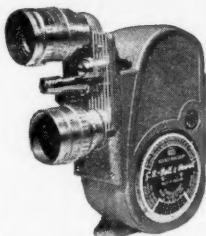
**G.B.-BELL & HOWELL
624 "ELECTRIC EYE"**

If you are looking for a simple, error proof 8mm. camera for taking family movies you should consider the G.B.-Bell & Howell 624 EE "Autoset". It incorporates an "Electric Eye" automatic exposure control that sets the lens to the correct aperture automatically as the subject is sighted through the viewfinder. A coloured indicator tells you when there is sufficient light to film. The f/1.9 lens will accept telephoto lens attachment.



Price £49 19 4

Outfit Type Case £5 10 6 Telephoto Lens Attachment £9 11 3

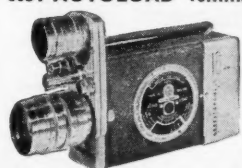


**G.B.-BELL &
HOWELL
"SPORTSTER"**

EASY PAYMENT TERMS

Cine Apparatus priced at £15 or over may be bought out-of-income by paying a small deposit and the balance in equal monthly instalments. Write for detailed leaflet and order form.

**G.B.-BELL & HOWELL
603T AUTOLOAD 16mm.**

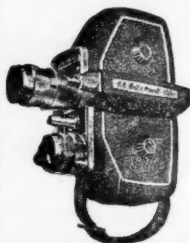


The "Sportster" is simple to load with easy drop-in spool loading and has variable speeds, 8 to 32 f.p.s., single shot release, type D lens mount and tripod socket. The "Duo" and "Tri-lens" models have positive type viewfinders mounted on the turret so that the viewfinder is changed automatically as the turret is turned.

Prices:

Sportster 605A (single lens) with T.H. 0.5in. f/1.9 £46 12 2
Sportster 605B "Duo" with T.H. 0.5in. f/1.9 £55 11 5
Sportster 605C "Tri-lens" with T.H. 0.5in. f/1.9 £60 10 0

G.B.-BELL & HOWELL 627 CAMERA



This new 16mm. camera takes economical spool loading 50ft. and 100ft. films, f/1.9 "Sunomatic" lens which incorporates an exposure calculating dial. Features include: filming speeds 8 to 48 f.p.s., single picture release, turret head to take two lenses with matching viewfinders, motor runs 32ft. of film with each wind, lens mounts take standard "C" type lenses.

Prices:

With 20mm. f/1.9 lens £89 12 6
With 20mm. f/1.9 and T.T.H. 2.8in. f/2.8 £124 11 8

Loads in a few seconds with standard Kodak magazine type films. This model has a two lens turret centrally pivoted to ensure rapid interchange of lenses. Positive type viewfinders change as the turret is rotated ensuring that the correct field of view is always seen when looking through the viewfinder. Five filming speeds from 16 to 64 f.p.s., single shot release, continuous lock run and built-in exposure calculator.

With lin. f/1.9 T.T.H. Serital coated lens £101 10 1
With lin. f/1.4 T.T.H. Ivolat coated lens £116 4 11
Outfit type carrying case to hold camera, two films, additional lenses and exposure meter £7 15 4

**BELL & HOWELL 16mm. "200"
WITH "ELECTRIC EYE"**

This is the cine camera that sets its lens automatically for exposure to suit varying light conditions and subject. The electric eye measures the strength of the light and a tiny electric motor automatically adjusts the lens iris. The 200E camera is fitted with a 20mm. f/1.9 focusing lens. Five filming speeds, 16, 24, 32, 48 and 64 f.p.s. and a single frame release are provided.



Price:
With leather case £198 0 0



The specification of the M8R is unique and
in the Swiss tradition offers

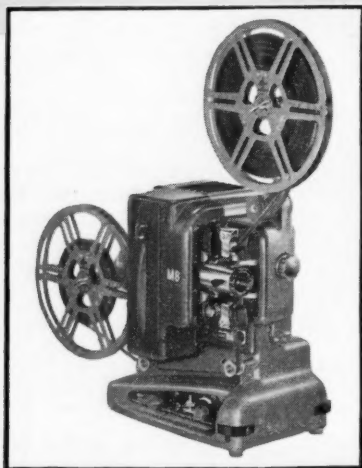
HIGHER BRILLIANCE

ABSOLUTE RELIABILITY

GREATER VERSATILITY

SUPERB CRAFTSMANSHIP

With Bolex 8mm. equipment you also buy a professional reputation, for Bolex cameras are famous throughout the world in the field of research. The M8R projector is designed to the same high specification as the Bolex 16mm. cameras that were chosen for development work on such important projects as the Bristol Britannia, and Bloodhound, Britain's first supersonic missile.



BOLEX M8R *powerful*



We will be pleased to supply illustrated leaflets on request

**CINEX LTD., BOLEX HOUSE, BURLEIGH GARDENS, SOUTHGATE, LONDON, N.14
FOX LANE 1041**

PROJECT DAMAGED FILM SAFELY

The "Loop Former" automatically reforms the bottom loop if, due to damaged perforations, it is lost in projection.

CONTROL SPEED ACCURATELY

A built-in back-lighted stroboscope enables the speed to be checked at all times.

SPECIAL FILM PROTECTION

A catathermic glass prevents infra-red rays from passing to the film. It also helps to raise the colour temperature of the light for better colour reproduction.

EASIER SINGLE-ACTION THREADING

No clips or guides to open. Just pull the film upwards and it is threaded. Faster than any other system.

GATE CLEANING WITHOUT UNLOADING

The gate can be cleaned at any time during the performance without having to stop the projector. This is a particularly useful feature, as hairs and particles of dirt are frequently picked up during a show and with most other projectors this means either a complete break in performance or poor quality pictures.

ANY LOCATION

Individual raising feet enable the projector to be perfectly "squared" on uneven surfaces.

INSTANTANEOUS STOP

Fast press button stop for immediate action.

HOUSE LIGHT CONTROL

House lights are controlled from the projector. When the projector lamp is switched on, room lighting is automatically cut off; and, of course, *vice versa*.

POWERFUL ENOUGH FOR USE IN LARGE HALLS!

(No type of standard 8mm. projector is brighter than the 500 watt if the light source is fully utilised)

- ★ *Light output is one of the most important considerations when buying a projector, and the M8R has one of the finest optical systems ever built into an 8mm. model.*
- ★ *Recent modifications to improve the light output even further include new resistance voltageappings (at the standard voltage, the 500 watt lamp is receiving exactly the required 110 volts) and a new make of lamp itself that gives a greater total number of lumens.*
- ★ *20mm. extra fast f/1.3 lens of superb six-element construction. Astigmatic, spherical and colour aberrations are fully corrected to present sharper, clearer pictures than you have ever seen before.*
- ★ *The main characteristic of 500 watt lamp projection is overall illumination, and allied to this excellent optical system the M8R gives unsurpassed edge to edge definition and brightness.*
- ★ *The condenser system comprises three lenses fully coated and accurately positioned to concentrate the light beam through the film gate aperture.*
- ★ *A high quality reflector prevents any light wastage due to "scatter."*

enough to magnify 400,000 times!

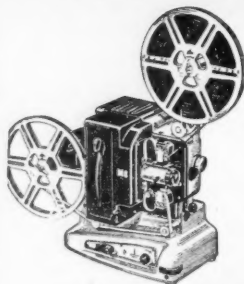
SUPERB REPRODUCTION WITH A THROW AS LONG AS 40 OR 50 FEET

PENROSE CINE

A Company in the Dollond Group

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8mm. Paillard M8R



The M8R is the ideal projector for home use. To be used on A.C. 200 — 250 volt. Manual or motor re-wind. With 20mm. lens; 500 watt lamp; $\frac{1}{4}$ or 1in. coated lens; 400ft. reel in can. Now reduced in price to:

£59.17.6

8mm. G.B. "624EE"



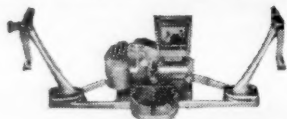
On the left you see illustrated the very latest thing in 8mm. cine cameras—the "G.B. 624 EE" Autaset with the remarkable "Electric Eye" which judges exposure for you! Just load with colour film, aim and press the button. It even tells you if the light is too poor for colour shooting! With 10mm. f/1.9 universal focus lens.

£49.19.4

Accessories for "624 EE"

Telephoto attachment	£9 11 3
Close-up attachment	15 0
Ever Ready Case	£2 13 10

The Haynor Animette



A new all-metal animated editor complete with winders and base, for 8mm. films only.

£10.17.6

Splicer, 54/6 extra.

SECOND-HAND SILENT PROJECTORS

8mm. Keystone, 200 watt lamp	£16 10 0
8mm. Bauer "Pantalux," 500 watt lamp, fibre case	£35 0 0
8mm. Kodascope Eight-30	£9 0 0
9.5mm. Pathe Gem, 12 volt 100 watt lamp	£18 10 0
16mm. Kodascope 16-16, 750 watt lamp, transformer	£30 0 0
16mm. G.B.-Bell & Howell 613H, for A.C. or D.C., 750 watt illumination, 2in. f/1.65 lens, 800ft. spool capacity, automatic rewind, shop soiled	£79 10 0
16mm. Specto, black 100 watt	£19 0 0

SECOND-HAND SOUND PROJECTORS

9.5mm. Pathe Son Mk. I, complete with sound stabiliser as available from	£39 10 0
16mm. G.B. L.516, completely overhauled, as available from	£42 10 0
16mm. G.B. Model 622, complete with additional 12in. loudspeaker, variable transformer and voltmeter	£175 0 0
16mm. Bell & Howell Utility, 750 watt lamp	£60 0 0
16mm. G.B.-Bell & Howell Model 601, 750 watt lamp	£119 0 0
16mm. Carpenter De Luxe, 750 watt lamp, 25 watt sound	£77 10 0
16mm. B.T.H. Model S.R.B., 300 watt lamp, as available from	£38 10 0

SECOND-HAND CINE CAMERAS

8mm. G.B. Sportster Model 605A, single lens model, f/2.5 T.H. fixed focus lens, 5-speeds, shop soiled	£35 0 0
8mm. G.B. Model 624, f/2.3 lens, filter, portrait attachment, case	£17 0 0
8mm. G.B. Tril-Lens Sportster, Model 605C, f/2.5 lens, U/V filter, 2 extra viewfinders, case	£45 10 0
8mm. Bolsey B, cassette loading, f/2.8 lens	£18 10 0
9.5mm. Pathe Motocamera De Luxe, f/3.5 Zeiss Triotar	£9 10 0
9.5mm. Pathe Motocamera De Luxe, f/3.5 Trinar	£10 0 0
16mm. Zeiss Movikon K, f/2.7 Tessar, variable speeds, case	£35 0 0
16mm. Kodak BB Junior, 50ft. spool loading, f/3.5 lens, leather case	£18 10 0
16mm. G.B. Autoload, f/1.9 lens, shop soiled	£70 10 0
16mm. G.B. 603 Autoload, f/1.9	£65 0 0
16mm. Bell & Howell Model 200EE, 50ft. magazine loading, built-in exposure meter coupled to 20mm. f/1.9 lens in focusing mount, 5-speeds, case	£180 0 0
16mm. Bell & Howell 240A, 100ft. spool loading, 20mm. f/1.9 Sunomatic, case, shop soiled	£79 10 0

SECOND-HAND ACCESSORIES

16mm. Nizo Animated Viewer, shop soiled	£25 0 0
8mm. Ising Rewind Bench, 400ft. spool capacity	£2 0 0
Pressed Steel Projector Stand	£3 17 6
2 1/2in. Dallmeyer Projection Lens, for 601 projector	£4 10 0
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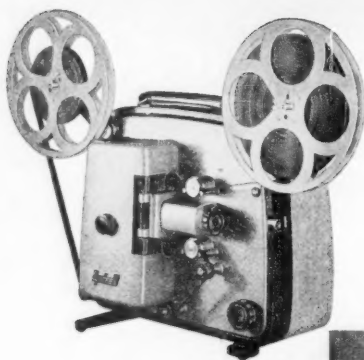
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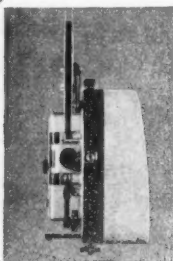


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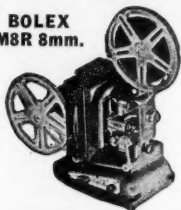
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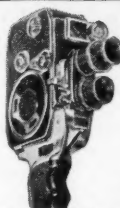
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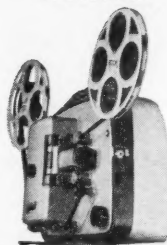
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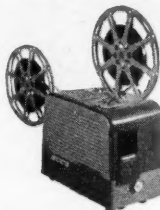
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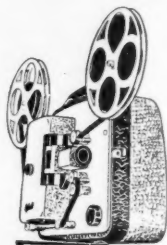
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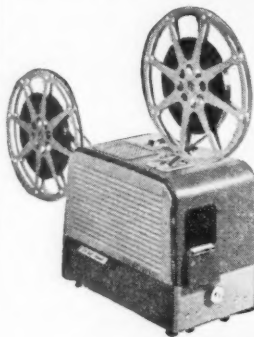
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The Amateur Cine World Badge links amateurs all over the world. Make sure you wear yours when you go on holiday. It may help you make valuable friendships with fellow enthusiasts. Two types of badge are available—stud and brooch. It costs 3s. 6d. post free from "A.C.W." There is also a blazer badge at 5s.

The Judge and the Film

"Will you please let us have a copy of your rules for judging films?" This is a request which is frequently made to us, and we think inquirers are probably as frequently surprised when we tell them that we have no list of rules. The fact is that in more than a quarter of a century of appraising amateur films we have been unable to discover a single rule which could be infallibly applied.

Some correspondents, understandably enough, are not content to take "no" for an answer. "But you must at any rate work to some kind of system," they protest, "when, as in the case of the Ten Best, you have hundreds of entries to get through." At the time of writing we are heavily engaged in this always stimulating yet exhausting task, and had we been able to evolve a system that could be worked without prejudice to the need for personal, undivided attention for every film, you can be sure that it would have been in operation long before now. As it is, we don't waste our time in trying to think of one. There are more important things to do.

There is not even any attempt at orderliness. One judging session may be devoted to 16mm. silent, tape and stripe, another to 8mm. tape and 16mm. silent, a third to 8mm. silent, 9.5mm. tape and 16mm. optical. It is often not possible to guess from the titles what we are about to see, so entries could not readily be grouped according to subject matter, even did we wish to classify them.

If a competitor enters several films, they may or may not be screened consecutively. Showing them one after the other would better help the judges to gauge the producer's progress, but although, of course, we have a keen interest in this and take pleasure in keeping tabs on the work of regular entrants, we must necessarily be more concerned with the film than with the maker. The question is not has his work improved but does the particular example of it we are seeing at the moment do the job it was intended to do?

Happy-Go-Lucky?

Although this apparent lack of system in screening may perhaps suggest a happy-go-lucky, hit-or-miss outlook, it is in fact far from haphazard. Comprehensive card indexing enables us to keep track of every film at every stage of the competition, and notes are made on each. These consist of an outline of the plot or theme (this for our own convenience, to enable us to refresh memory where necessary and to gauge from the subject matter the kind of things which have been commanding the amateur's attention at any given time) and a criticism of the film.

The latter is often quite detailed but because the number of films dealt with is so very large, we cannot, unfortunately, find the time to send other than a brief criticism to the entrant. (This year, incidentally, a short appraisal is being enclosed with each film as it is returned. If your friend has received his but your entry has not yet come back, don't worry. It means either that it has yet to be screened or that it has been screened and retained for the second or third round.) The award of a leader and of One, Two, Three, Four and Gold Stars also enables the entrant to gauge the quality of his work and what the judges thought of it.

As already mentioned, we pay very little attention to personalities during the judging, but we are very much concerned with the personal element when we come to make contact with the producer

again by means of the written comment on his work. Then we abandon the judicial approach which assesses only what is on the screen and do our best to assess the progress of the man behind the picture. We tell him frankly if we feel he is on or off the right lines, indicate where he is weakest and take due note of the aspects in which he has succeeded. This year, for example, we have pointed out to a number of producers who have gained success in the past that the vein which they have hitherto worked with good effect is no longer yielding gold, that mechanical repetition has taken the place of ideas, that in our view their strongest feature is such and such and that they should go all out to develop it. There is also the satisfaction of welcoming the newcomer. One of our greatest pleasures is being able to spot signs of promise in productions which we have been unable to rate very high, and of looking to see if promise has been fulfilled in following years.

Is It Fair?

Yet, for all this, maybe you still feel doubtful about the actual judging, and question the fairness of a procedure in which an 8mm. silent film is assessed alongside a 16mm. optical sound picture of a totally different subject. This procedure is deliberately adopted because in our view it provides the best possible conditions for the appraisal of the one quality above all others that one looks for in a film: entertainment value. Every film of any worth must have it.

Entertainment value is commonly confused with comedy qualities, and unless he has been amused there will always be some member of an audience who will complain that he has not been entertained. But in fact to be entertained is to be occupied agreeably. Occupied. That is to say, the film must take possession of the mind or the imagination. It can stimulate one or the other or both, it can inform or amuse, excite or lull. An 8mm. film on basket work, therefore, can potentially be just as entertaining as a 16mm. comedy with sync. dialogue, for the criterion is: does each make the fullest impact of which subject and treatment are capable of yielding?

Of course, there are other values to be taken into account as well. There is also the little matter of the judge's personal predilections. He would not be human if he did not have certain preferences—a liking for a particular kind of comedy, for instance, or for travel films or productions which happen to express his own point of view. Just how these things must be related to the whole and put in the right perspective must, however, be left to next month, when we shall also give details of the first showings at the National Film Theatre of the new Ten Best.

Introduction to Cine

REMEMBER the "Letters to Christopher" series which appeared in *A.C.W.* a year or so ago? In these H. A. Fossethwaite covered in practical, down-to-earth style all the basic cine data a beginner needs. Now, in response to many requests, they have been collected in book form, with amplifications and additions and many illustrations, under the title, "Introduction to Cine" (Fountain Press, 12s. 6d.). We don't know of any better, more concise guide for the beginner who does not want to wade through a large tome but needs all the facts to enable him to make a successful start—and keep on getting successful results.

Miss Irma live, and her two screen selves with whom she engages in cross talk. This photograph was taken during the presentation of a novel Czech system combining film with multi-track sound and live stage performances, but does not give a true idea of the relative scale of performer to images. To most of the spectators the filmed images appeared to be of a similar size to the live comedienne. The explanation probably is that the picture was taken with a rather wide angle lens.



The Latest in Projection Techniques

Since few of these new highly individual systems are adaptable to wide commercial exploitation they have particular interest for the amateur, who may well find that they stimulate ideas.

By means of split screen technique, composer Jiri Sitr plays five different instruments on the screen and simultaneously accompanies himself in person on the stage. The designers of this presentation offer it as an attempt at the creation of a new contemporary art form in which the interplay of image, action and sound is as closely related as in the conventional sound film but gives greater impact. Only one projector, with beam splitter to produce the multiple images, is used. Not only are the screens of different sizes and shapes, they are sometimes on different planes to achieve depth.



I. GERMANY

THE PROTOTYPE of a new form of film presentation, the Cinetarium, was shown to the public for the first time at Photokina last year. In a way a logical outcome of the process started by Cinerama, CinemaScope, Todd-AO, etc., it aims at completely surrounding the spectator with the image; but unlike Walt Disney's Circarama, which also does this, it uses only one camera and projector.

The screen takes the form of a hemisphere on top of a circular housing in which is the audience. (It is intended that in the commercial version the audience will be seated in swivel chairs; at Photokina standing room only was provided for the one demonstration film exhibited.)

During taking, the picture is compressed by a hemispherical surface-silvered mirror; this is suspended above the camera which shoots upwards into it, and thus "sees" a full 360 degrees in the horizontal plane and over 90 deg. in the vertical. For projection, a similar curved mirror is used to unscramble the image; as it is difficult to point projector upwards, a plane 45 deg. mirror is used to bend the beam. To prevent the cameraman from being included in the picture, and to keep the projected image out of the audience space, a small portion at the bottom of the mirror is covered by a black patch. The upper part of the tripod from which the mirror is hung during shooting has Plexiglass legs so as not to be visible in the photographed picture.

The demonstration film was shot on 35mm. Agfacolor stock, and projected with a CinemaScope type projector (Ernemann 10) with a penthouse sound reproducer for four magnetic tracks, which fed loudspeakers placed at 90 deg. spacing round the auditorium; it is intended that the final version should use 55mm. or even 70mm. film with six tracks, additional speakers being placed

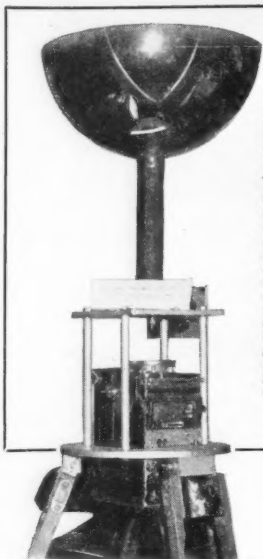
in the ceiling and under the floor to give fully directional sound. The larger film gauge would also give improved definition and allow more light to be used. The demonstration screen covered an area of over 800 sq. ft., with a base area of 41 sq. ft., a circumference of 72 ft. and a height of 10 ft.

The demonstration film opened with a trip through space, and this was followed by a trip along a river in a punt, and one in a speed-boat towing water-skiers, some beach scenes, shots from a railway train, street scenes from a moving car, a roller-skating sequence, a fashion parade, and some airport scenes. The inventor, a Hamburg film producer, Adalbert Baltes, first had the idea in 1947.

Lacking in Contrast

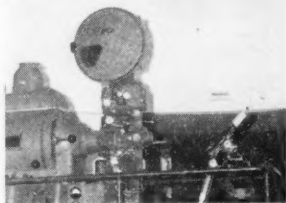
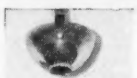
Unfortunately the results demonstrated were far from satisfactory. For one thing, the picture was extremely flat and lacking in contrast; this was mainly due to the fact that the screen was coated merely with flat white paint, and light was reflected and re-reflected all over the place, that from the lighter parts being scattered into the darker. A second fault was that the curved mirror had been covered for protection with a thin layer of quartz; with some of the rays hitting it very obliquely, colour-fringing resulted, giving poor definition and contrast. The originators of the system were aware of these faults, and were working on means of remedying them.

The problem of re-reflection is a particularly difficult one, since the use of directive screens is not really feasible, for the image must be viewed from all over the auditorium. The Cinerama technicians came up against a similar problem and solved it by constructing the sides of the screen from a lot of narrow tapes, which trapped the reflected light that would have otherwise fallen on the



CINETARIUM: The Professional Camera and Projector Set-Up

Early experimental set-up for Cinetarium shooting is seen on the left. The 35mm. camera "sees" the scene all around it reflected in the silvered hemisphere. In later versions the hemisphere was suspended above the camera from a tall tripod, the upper part of the legs of which were made of Plexiglass to avoid their registering on the film. On the right is the Erna camera used for the demonstration of the Cinetarium film. The light beam is deflected upwards by the 45 degree mirror at bottom right to the surface-silvered hemisphere, suspended from the ceiling, which unscrambles the image and throws it on to a hemispherical screen on the inner surface of a dome surrounding the audience. A CinemaScope-type penthouse re-producer is mounted just below the supply magazine of the projector, and is used for reproduction of the multi-directional magnetic sound track.



screen while allowing free passage of the light rays into the auditorium. Possibly some such solution, but using inverted cones or pyramids, might be attempted with Cinetarium. Another difficulty is the limited view obtained by people close to the wall, as they could see only a part of the total image. Some of these difficulties might be solved by a larger version of the Cinetarium, which ought to reduce the reflection problem, and in which space could be left between the last rows of seats and the wall.

Certainly, if the defects can be overcome, the system should have the same chance of success as Cinerama and other essentially road-show systems. With properly produced films, the effects achieved really can be indescribable, the watcher having the feeling that he is in the midst of the action, a state to which all other systems have so far only approximated. It remains to be seen whether sufficiently good definition and light output can be obtained. One drawback is that the amount of image compression varies in different parts of the picture, being greatest near to the top of the dome. As a result the definition of the image across the screen is also bound to vary.

Is There a Future In It?

A miniature version of the system, for 8mm., was also shown though not demonstrated. The idea is to project the film on to a hemispherical translucent screen and to view it from the outside. A suitable attachment was exhibited mounted on a Movikon camera. But we doubt if there is any commercial future in this, as the equipment (particularly the screen) is bound to be expensive, and the results obtained would not, in our opinion, warrant the outlay for, obviously, the feeling of being in the picture cannot be obtained from the outside. However, the manufacturers hope to have the system on the market this year—yet another example of the onward march of 8mm.

The Brussels Fair last year also offered the opportunity of studying new cine techniques: wide screen, multiple screen and novel combinations of image, light and sound. Perhaps because they had to compete with so much else, little seems to have been written about them. But although most are far beyond his resources, they are of direct interest to the amateur as individual systems scarcely adaptable to wide commercial exploitation. And he may well find that they stimulate ideas for more modest systems which do come within his field.

2. CZECHOSLOVAKIA

One of the most interesting involved the use of film with multi-track sound and live stage performance. The show started with a lady commentator coming on to an otherwise darkened stage, welcoming the audience in French and introducing herself as "Irma"; she explained that translations for the (necessarily multilingual) audience would be made by two friends of hers.

At this, two small upright screens swung out at each side of the stage, and on to both of them were projected life-sized coloured replicas of the commentator, the left-hand one speaking in English, the right-hand one in German. The translations were made sequentially, sometimes English first and sometimes the German. The "live" commentator was well rehearsed, and synchronism was so good that at one stage she was able to participate in a cross-talk act with her other two selves. The result was most effective.

At the end of the introduction, a flying visit to Prague was announced, and as the commentator walked off stage, the two side screens folded out of sight and a CinemaScope-style picture of excellent quality appeared on the whole rear wall of the stage, accompanied by a three-language commentary over the loudspeakers. Aerial shots of Prague were followed by further scenes of the city, all of excellent colour rendition and sharpness.

A number of stage acts followed this film, in each case introduced by Miss Irma, some of them making use of a projected film background. The unusual use of a cine technique, with excellent synchronisation, was demonstrated when, after

a stage act, the two side screens lit up, showing the English and Flemish Irmas, but the stage remained dark. The two Irmas patiently awaited their cue, and after a while became a little restive, looking round and asking each other, "Where can she be?" and "I wonder what's happened to her?" (in their native languages, but sufficiently clear for everyone to follow).

Deciding that they could wait no longer, they proceeded to announce the next act. The French Irma still had not shown up, and while the other two were getting more and more worried, a screen in the centre of the stage lit up, showing the missing Irma sitting at her dressing table, fixing her hair and make-up.

Suddenly, she glanced at her watch, and with an exclamation jumped to her feet and dashed into a corridor. At the end of the corridor was a double door, and as the projected Irma started to open it, the screen suddenly opened in half and the real Irma stepped through it (while the projected image went out), a perfect example of a reverse-angle cut on action. As she started to apologise, the other two Irmas joined in the general laughter from the audience.

The projection was entirely from a cabin in the roof above the auditorium, and a single projector was used, with a beam-splitting arrangement to

very similar to the Cinerama installation, with one central and two side projection booths in the balcony, and a control engineer's desk in the auditorium from which both sound and picture alignment could be controlled. But a departure from Cinerama practice, at least in this country, was the use of two projectors in each booth, so making possible a continuous show of any length. The screen was deeply curved as in the American system, and appeared to have similar proportions and aspect ratio.

No Jiggling Teeth

The projected image appeared to differ only at the joints, where there was a small overlap from the two projectors, but the light was apparently so graded that no increase in brightness was visible. The jiggling teeth in the projector gate are not used in the Russian system, and on the whole the joints appeared to be less noticeable. Occasionally, a few scenes tended to go slightly out of register, either vertically or horizontally, but this was quickly corrected by the control engineer. Movement across the junctions also appeared rather smoother than in the American system.

For one sequence in the demonstration film, the camera had been mounted in one of the cable cars which provided transport along the main avenues of the exhibition; as these cars were intended to hold only two people, the camera must have been reasonably light and compact. One really did have the impression of being in a cable car, with the exhibition stretching around—convincing proof of the success of the illusion, for we had taken the real trip only a few hours before.

4. SWITZERLAND

A miniature Cinerama version of an idea first thought up in the early days of the cinema was presented by the Union Internationale de Chemin de Fer. A small audience (about 20 at a time) was admitted to a mock-up replica of the driving cab of an electric locomotive, complete with all levers, switches, dials, etc., with a large glass window in front and two small windows at the side of the "footplate."

The doors were closed, the lights extinguished, and suddenly one had the feeling that one actually was in a real locomotive just leaving a well-known Swiss station, to the accompaniment of appropriate sound effects from various directions, including the rhythm of the wheels from underneath. The locomotive quickly gathered speed, and wound its way through breath-taking mountain scenery. Objects at the sides of the track flashed past the small side windows; trains on the adjacent track thundered by.

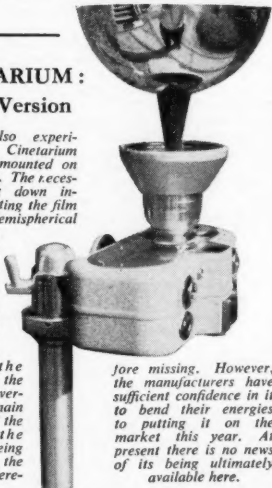
The effect was achieved by projecting three synchronised films on to three screens. The main screen, in front of the "locomotive," was large enough for its edges to be invisible to the spectators. The picture on it was projected by a 35mm. projector in a booth above the auditorium, shooting down a light-tight tunnel. The screen was curved slightly to ensure good focus and diminish distortion. Two Leitz 16mm. arc projectors were used to back-project the side views on to translucent screens in front of the small windows.

This method was chosen because of space restrictions, and for the same reason the 16mm. projectors were placed below the screen; to obtain a sufficiently long throw, they were arranged cross-wise, the left-hand machine projecting on to the right-hand screen via a mirror, and vice versa. From time to time, if one watched carefully, a slight loss of sync. was noticeable, but it was small enough not to destroy the illusion. The film

CINETARIUM:

8mm. Version

In this, also experimental, the Cinetarium reflector is mounted on a Movikon 8. The necessary scaling down involves projecting the film on to a hemispherical translucent dome, forming a model of the Cinetarium cinema proper, and viewing it from the outside, instead of from beneath the dome, as in the professional version. The main attraction of the original—the feeling of being literally in the picture—is there-



fore missing. However, the manufacturers have sufficient confidence in it to bend their energies to putting it on the market this year. At present there is no news of its being ultimately available here.

produce the multiple images. The movement of the screens and of masking frames was remotely controlled to synchronize with the action.

Another very interesting exhibit in the Czechoslovak pavilion making use of new cine techniques has already been described and illustrated in these columns (Dec. 1958 issue, p. 787). Images from fifteen cine and still projectors were projected on to eight screens of varying shapes and sizes, accompanied by stereophonic orchestral music, forming a powerful new entertainment technique.

3. U.S.S.R.

The Russians showed "Kinopanorama," their version of Cinerama. The auditorium set-up is

had obviously been shot with three interlocked cameras, though whether the side views had been shot on 35mm. and then reduction-printed, or whether they were shot direct on 16mm. we were not able to determine.

A minor difficulty with presentations of this kind is that a direct cut cannot be used satisfactorily—it is too jarring. Dissolves can be resorted to, but the solution adopted here was far neater. The track wound its way through a large number of tunnels and as soon as the screens went completely black, it was possible to cut to another tunnel, which could have been anywhere.

The sound was probably magnetic stripe on the 35mm. print, feeding four loudspeakers (one at front, one each side, and one on the floor). The results were certainly very impressive, and while it obviously can have little commercial value as entertainment, it is possible that the system could be used for training drivers.

5. UNITED STATES

Another multiple screen installation, already shown in Disneyland in the U.S.A., was Circarama. As already described in these columns, the installation consists of 11 screens forming a complete circle around the auditorium, above the audience's heads, on to which images are projected in synchronism from 11 projectors—all 16mm. The screens are separated from each other by narrow black borders, and each projector shoots through a gap on to a screen on the opposite wall. The black divisions between adjacent parts of the picture help to mask any unsteadiness at the join.

The demonstration film had been shot with 11 synchronised Kodak Special cameras positioned in a circle and shooting outwards; projection was by modified Eastman Kodak projectors interlocked by Selsyns to a master magnetic track, carrying commentaries in two languages (English and French) as well as music and effects, replayed through two sets of loudspeakers in the ceiling. The projectors were fitted with endless-loop cassettes holding the film, so saving rewinding between shows, and eliminating synchronisation errors which could arise at each lacing. A stand-by cassette, ready laced, was available for each projector, all of which used 110 volt/1000 watt pre-focus lamps hung cap-up in a special twin turret so that they could be quickly replaced in case of failure.

Replacing Burnt-Out Lamps

Any such breakdown was remotely indicated at the control desk by red warning lights. It was thus only necessary for one of the operators to twist the turret to bring a new lamp into position, and the burnt-out lamp could be quickly replaced as it was automatically brought outside of the lamp housing. Most lamp failures appeared to occur on starting, but were quickly corrected by the operators.

For the land-based sequences, in the film shown (*The U.S.A. in Circarama*), the cameras were mounted on a platform on the roof of a station wagon and driven by 24 volt synchronous motors, which could be controlled from inside the vehicle. 15mm. wide-angle lenses and Commercial Kodachrome with an

85 conversion filter for the daylight scenes were used. The airborne scenes were shot from a structure carried seven feet below the plane.

The vertical divisions between the pictures rather give one the impression that one is looking out from a constantly moving lighthouse, but one nevertheless has the feeling of being in the middle of the action, the sequence shot on a car-testing track being particularly effective. Indeed, we were informed that some scenes in this sequence had to be removed because they made some of the spectators feel queasy.

Enormous Brightness Range

One very effective scene which must have caused the makers many headaches showed the tapping of a giant steel furnace. The cameras were set up inside a factory, with furnaces stretching all the way down one side; when a furnace door was opened, one could see the opposite wall in the huge hall glowing with reflected light. The cameraman must have had quite a job accommodating the enormous brightness range of the scene. We doubt whether it could have been done without grading the exposure to the various cameras. A similar problem, though of a lesser magnitude, must have occurred on some of the sunlit exterior scenes, as some cameras were shooting with, and others dead against, the light in one and the same scene.

Another new wide-screen technique, Polyvision, utilised a standard 35mm. projector with an anamorphic attachment giving a screen aspect ratio of 3:1, i.e., a little wider than CinemaScope. Accompanying the film was a multilingual sound track available to each member of the audience via an earphone; a control box at each seat enabled him to choose the commentary in English, French, Flemish, German or Spanish. The sound track was on a separate magnetic film interlocked with the projector, and also carried music and effects which were replayed over loudspeakers placed below the screen.

Good Use of Wide Screen

The film we saw—it dealt with atomic theory—made good use of the wide screen. Not all of the screen was in use for one image at the same time; sometimes it was split into several parts to show parallel or complementary action; at other times (as in the British Dynamic Frame process) it appeared to shrink to isolate a small portion of the frame and give it special emphasis, then expanded again to relate it to the whole. First class use was made of animation and colour, but not all scenes were shown in their natural colours; sometimes they were tinted to reinforce a point made in the commentary.

The cost of the installation makes it impracticable

for general use. It is a pity that complicated subjects (such as advanced science) cannot be taught by methods such as this.

These, then, are the very latest ideas in screen techniques. Whether they can be adequately developed remains to be seen, but it would be unwise to write them off as wholly impracticable. Are you working on any similar, more modest schemes? If you are, we should be glad to hear from you.



From the ballet section of the Czech presentation. Background and dancer on left are projected from film. Live dancers co-ordinate their movements with those of the filmed artistes, giving an effect of a ballet extended into another dimension.

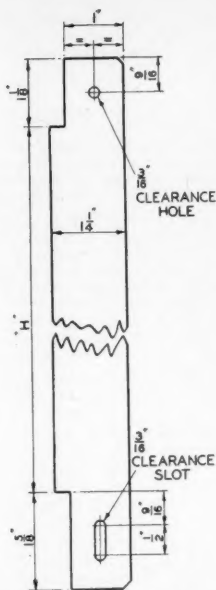


Fig. 2

now that vinyl plastic white screen materials are readily available, making one's own screen is not only practical but really quite simple and inexpensive. These instructions are based on a design by Sawyers Ltd., of Sepulchre Gate, Doncaster, who supply screen materials and the wooden parts and screws, etc., as well. The screen illustrated was, however, made from parts obtained from various suppliers.

It is a simple roll-up type with top and bottom rollers and wooden side stretchers. I have made slight modifications from Sawyers' original sizes; thus the side stretchers are made of a slightly stouter and wider wood than originally specified. The material should be 2 1/2 in. higher and 1/2 in. wider than the actual white area, the extra height and width of the material being covered by the wooden surround (Fig. 1). The black stained rollers and side stretchers being cut in so that they each overlap the edge of the screen material by 1/4 in.

Top and bottom rollers are identical, each being made from two pieces of half-round wood which together measure 1 1/2 in. diameter. The strip of the half-round wood at the front of the screen is the same width as the screen material. The rear strip is 2 in. longer. The wood is stained black *before* assembly: this is very important.

Spread With Adhesive

The rear strip for the bottom roller is spread with adhesive (a white latex type such as Copydex is recommended). The screen material is laid in position, front surface upwards and with its edge—previously cut straight—along the rear half of the roller. The wood must overlap the material by 1 in. at each end. The material is kept straight, wrinkles are pulled out, and it is smoothed down on to the adhesive. Make sure that the sides are at right angles

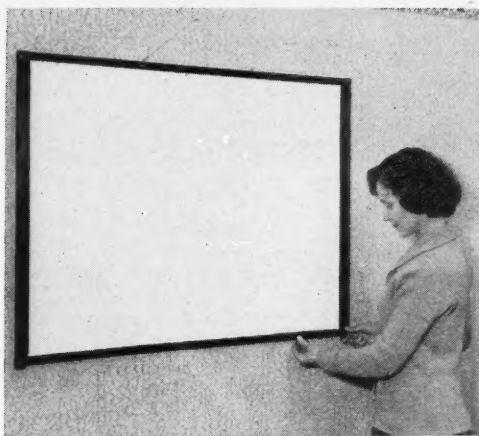


Fig. 1. The black stained wooden top and bottom rollers and side stretchers act as black borders. The screen material is tensioned by the side stretchers locked in position by wing nuts.

Make Your Own Roll-Up Screen

By F. M. McKINLEY

to the roller, and re-adjust as necessary before proceeding further.

Tack the material to the rear half of the roller, using 1/2 in. long panel pins. Insert these so that they will lie between the screws that are put in later. Now spread the flat surface of the front half of the roller with the adhesive, and put this half of the roller on to the back half plus the screen material, so making up the round roller with the material sandwiched in the middle of it. Before starting to put the front half on, it is best to drill it for the fixing screws, countersinking the holes from the "front" of the roller. Use one screw near each end, and one about every 6 to 9 in. in between, spacing them equally for good appearance. When countersinking, make sure that the heads of the screws are slightly below the surface of the roller, otherwise they may leave marks on the screen material when it is rolled up.

Hanging Tabs

The top roller is fitted to the screen material in exactly the same way, except that if hanging tabs are being used, they are stuck and pinned in about 18 in. apart after the screen material has been put on, but before putting on the top half of the roller. The two hanging tabs should, of course, be spaced equally from the centre line of the screen. These tabs, obtainable from Sawyers Ltd., are small pieces of material with an inserted eyelet for hanging. As an alternative, screw-hooks can be used, though screwed into the split roller they do not make too firm a fixing.

The side stretchers are made from 1 1/2 x 1/2 in. wooden strip, each side stretcher being 1/2 in. longer overall than the total height of the screen, including the 1 1/2 in. rollers at top and bottom. Each stretcher is cut and drilled as shown in Fig. 2; note that these

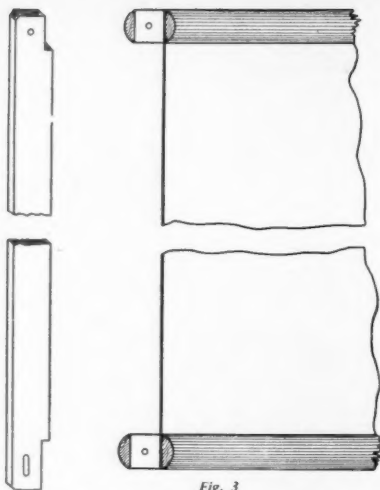


Fig. 3

dimensions are matched to the 1½ in. dia. rollers.

The top end of each stretcher is 1 in. wide and fits against the 1 in. wide extension on the rear half of the roller. The lower end is cut ½ in. longer than the 1½ in. dia. of the roller, to allow for stretching.

The easiest way of making these stretchers is to begin with the wood a couple of inches longer than will be required. First the top end is shaped as Fig. 2, then with the screen hung up, the stretcher is put on the top roller, and the distance H marked off from the screen itself—with the material stretched by hand to normal tension. Then the lower end of the stretcher can be cut as shown in Fig. 2.

Four small coach bolts are required—½ in. Whit. is a suitable size—about 1½ in. long. A washer and wing nut are needed on each bolt. If ½ in. coach bolts are not readily available, ordinary screws or 2 B.A. size would do. However, the coach bolts are best because the square part fits neatly into the wood and prevents them turning when the wing nuts are tightened. If ordinary screws have to be used, drill the holes for them slightly small, and "screw" the screws in.

Inserting the Bolt

The holes for these bolts or screws are made centrally in the 1 in. long ends of the rear half of each roller. The bolt or screw is then inserted from the back. The wood can be trimmed with a chisel to let the bolt head in until it is neatly flush. Before actually fitting the screws, spot (i.e., mark) the holes through from the roller on to the stretcher fitted in position against it.

The holes at the top end of the stretchers are drilled ½ in. clearance (i.e., next drill size up). The lower end hole is drilled, plus a second hole below it, and the wood between them cut away to form a slot. This provides for tensioning of the screen.

The stretchers are stained matt black all over. Any parts of the rollers that need touching up can also be blacked. An excellent black stain for this sort of job is Radium black leather dye, from Woolworths. Finally, a cord for hanging can be fitted if desired, or if you always use the screen in one place, fit two hooks on the wall to correspond with the holes in the hanging tabs or hooks.

In use, this screen has proved excellent. If you make it with wood of slightly different sizes obtained locally, you may need to modify the dimensions of the stretchers and ends of the rollers slightly; the changes required will be obvious after study of Figs. 2 and 3.

No snags should be found in construction, if the instructions are faithfully followed. Do not use rollers smaller than the 1½ in. dia. specified, or they won't be really strong enough to remain straight when the side stretchers are brought tight. Rollers of 1½ in. dia. would be excellent for a screen more than 48 in. wide.

Try to get true "half-round" section wood which makes up a true circle when placed together in pairs. If the wood is thinner than the true half-round, the screen will, after long storage, tend to show slight creases due to the shape of the roller. However, an advantage of the vinyl screen materials is that creases usually disappear after the screen has been stretched flat for a short while. For storage, a large polythene bag can be cut to the size required, and the side sealed with Selo tape.

Some of the screen materials available to home constructors:

Sawyers Ltd., 115 St. Sepulchre Gate, Doncaster

"Eldex" plastic projection sheet, 48 in. wide, heavy quality, 15s. per yard. (A plain very smooth matt white surfaced vinyl sheeting.)

"Allwhite" screen fabric, 48 in. wide, 18s. yard. (Finely embossed white vinyl surface on white cloth backing.)

"Reflex" screen fabric, 48 in. wide, 19s. yard. (Finely embossed white vinyl surface on heavier grey cloth backing.)

Terrace Studios, 2 The Parade, Birmingham 1

"Screenex" screen fabric, 48 in. wide, approx. 23s. per yard depending on size required. 30 × 40 in. costs 12s. 6d. Intermediate sizes 2s. per square foot. (White vinyl sheeting with fine regular embossed surface.)

Andrew Smith Harkness Ltd., Station Road, Boreham Wood, Herts.

"Perlux" screen material, 52 in. or 72 in. wide, 7s. 6d. per square foot. (Very highly reflective screen surface with a cloth backing. Because of its sharply directional reflectivity, it must be supported perfectly flat and without creases.)

Realm Film Screens, 58 Victoria Road, Stroud Green, London, N.4

"Tru-White" screen material, 48 in. wide, 24s. per yard.

"Brilliant Silver" screen material, 48 in. wide, 30s. per yd.

"Crystal Bead" screen material, 48 in. wide, 57s. 6d. per yard. (White, silver and glass beaded screen materials.)

These prices do not include postage, etc. Most suppliers make a charge of 2s 6d. to 3s. 6d. to cover postage and packing.

Wooden parts, screws, etc., are normally obtainable locally, but for those who prefer not to have to search their own handyman shops, Sawyers Ltd. supply all the parts required, including the wood already stained black.

MATERIALS REQUIRED:

Screen material, slightly larger than desired picture size (2½ in. higher and ½ in. wider, using specified sizes of wooden parts).

4 lengths of half-round wood, making 1½ in. dia. when placed face to face; 2 lengths to be same width as screen material, and 2 lengths 2 in. longer.

2 lengths of wood 1½ × ½ in., each 2½ in. longer than height of picture area. Preferably get it a couple of inches longer and cut to size during assembly.

4 coach bolts ½ in. Whit., 1½ in. long, with wing screws and washers to fit.

2 hanging tabs (Sawyers Ltd.). Alternatively, 2 screw-eyes.

Few panel pins, ½ in. long.

Few wood screws, 1 in. long, about size 4, with raised countersunk heads (alternatively plain countersunk).

Small quantity white latex type adhesive.

Small quantity black stain.

Camera Snobs: Scripts for Sale?

By DOUBLE RUN

THERE are two types of camera snob: those who are seen only with the most expensive and flashy equipment, with every device you could think of as well as several you couldn't, and those who insist on using the oldest, most battered and cheapest cameras they can lay their hands on. The beginner is often attracted into the ranks of the former; then, after a time, the latter begins to appeal. One is reminded of those distinguished still photographers who go out with a Box Brownie just to show what can be done. As A.C.W. has pointed out from time to time, there is no sense in paying for refinements you are not going to use.

A knowledgeable friend of mine is looking for another camera (8mm.). It must be something simple; and he doesn't particularly want variable speeds (although 8 or 12 f.p.s. are useful for dull lighting conditions) or single pictures. A built-in exposure meter is not as versatile as the separate one he already has—and, anyway, he hopes to be exposing colour film in bright sunlight at f/8 most of the time, and, he says, "I don't need a meter to tell me if the sun is shining brightly. I like plenty of close-ups so shall want a $\frac{1}{2}$ in. lens—not a 10mm. one as it would involve shooting from closer than would be convenient.

"It will have to be a focusing lens, too, so that I do not have to fiddle around with supplementary lenses. A large aperture (e.g., f/1.9) would be useful for our weather, but I would not worry too much about whether the lens was bloomed or not."

In short, a pre-war Cine Kodak should suit him well. There are plenty around at under £20. Whatever he decides on, I advise him to buy it from a reputable dealer. I have not forgotten that large ex-Govt. surplus stores that once sold me a so-called Dekko projector, which later turned out to have been assembled from stolen spare parts and was almost worthless. No established photographic dealer would have treated a customer like that.

READINGS FROM HANDS AND FACES

I was interested to read Mr. Horowitz's assurance (Jan.) that the correct method of exposing for average subjects from a meter reading of the hand was to open up by a stop. I suppose it all depends what you mean by an average subject. For myself, flesh tones concern me as much as anything and I often take readings straight from faces (or from the front or back of my hand—preferably the latter, although I have just had my meter out and made a few tests and found I got an identical exposure from each. I've decided against running round the house a few times just to check up on what difference sweating makes, but will take Mr. Horowitz's word for this.)

Of all the black and white and colour film I have exposed in this way, not a single shot has

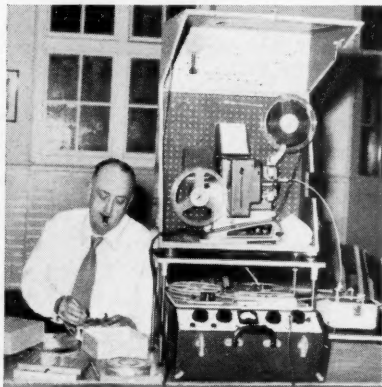
been under-exposed. Had I opened up by a stop, each would have been over-exposed. The reason, I suppose, is that I was concerned with close-ups or close shots of people—and obviously their faces matter most. Had I been photographing the back of a bus or a landscape, I might have had to change my technique—or, better still, change my subject.

AIM FIRST, SCENARIO SECOND

"ANYBODY who wishes to paint," writes a correspondent, "can buy a kit which will enable him to turn out a quite reasonable painting with the aid of numbers. Why, then, can't a cine enthusiast buy a ready-made script which will enable him to turn out a simple film? Surely there must be quite a few amateurs who want to get past the family or holiday film stage but are frustrated because they can't write a reasonable script. I realise that the serious movie maker looks on script writing as an essential and absorbing part of the job. But I for one would welcome a ready-made script to work from."

The first point I would make is that, if you paint by numbers, you don't produce a quite reasonable picture, but merely a feeble imitation of someone else's work. But, of course, there is a great deal more to interpreting a script than to filling in colours on a numbered background. A number of amateurs might start with the same script, but would not end up with the same film, if only because they would have different players.

Many people seem troubled by scripting—so much so, that even A.C.W. has published ready-made scripts before now. An abomination this,



Interest in the technical side of film making indicates that artistic awareness is lacking? Here's a case where the pundits are utterly confounded, for this is world-famous violinist, Alfredo Campoli, with his 8mm. equipment with which he showed his travel films (one of them an A.C.W. Two-Star winner) to Planet F.S.

because film-making is, above all, a means of expression and, if we have nothing to express, why make a film?

As is perhaps obvious, I am very much in sympathy with the views Jack Smith has been expressing for the past few months. But this does not mean that there is no place for the technician and gadgeteer. They get just as much enjoyment from our hobby as anyone (and if it is on the same level as an enjoyment of fretwork, what's wrong with that?) But if they want to make worthwhile films, the solution open to them is to join an amateur film unit or a cine society that *does* have a sense of purpose and to help people who have ideas to realise them. Film-makers need a burning sense of the importance of what they are doing. A ready-made script is no substitute for this.

Family film producers—and that, I expect, means most of us—are in a class apart. They don't care very much about either gadgets or themes: all they're interested in is the family. As every family is different, they have nothing to gain by forcing theirs to comply with someone else's ideas. It is much better to start off with, say, your child, ask yourself what sort of things he likes or dislikes, and consider the things he has done—or almost done. Then your film will be true to life; it will be about someone as he really is.

You do not have to be much of a writer to produce a script—a series of roughly scrawled drawings will suffice. My own most successful film had no script at all, but I did know exactly what I was trying to do. Given a clear aim, the rest will follow—but no ready-made script will supply you with that aim.

STOCK SCARCITY FORCES CHANGE

I WONDER how much the popularity of 8mm. filming owes to difficulty in getting 9.5mm. materials. "Here in Australia," writes Mr. R. J. Cooper of Sydney, "there are countless subjects to film—one has not enough stock." Literally not enough, he discovered, when he searched for some 9.5mm. Finding only two stores in Sydney which stock it, and not a single one in his home town where he spends his holidays, he changed to 8mm. So now he uses a Bolex B8.VS and an M8R ("I find them both 100 per cent.," he writes) and is to make a film about country life which he might have made on 9.5mm.

8mm. side by side with 16mm.,
1: Bristol C.S. assistant director
takes his own 8mm. film recording
the shooting of the club's 16mm.
Scout film, "Early One Morn-
ing." (See "Behind the Scenes.")

BEHIND THE SCENES

8mm. is the ideal gauge for club newsreels and behind-the-scenes records of club productions. Mr. R. A. Keeler has produced an excellent sound film (Bolex M8R with Synchronat) showing Bristol Cine Society's latest Scout film *Early One Morning* being filmed. The gently humorous commentary with cunningly edited comments from the people seen on the screen made it a most entertaining little film. Some of the Kodachrome is decidedly dark—the 16mm. unit had insisted on filming in the most appalling weather—and the subject was possibly largely of domestic interest, but it did seem to me to be a film well worth making.

We all know that the funniest things happen behind the camera, and an 8mm. film that shows them might well turn out to be more entertaining than the 16mm. epic that all the fuss is about. The "Ouch!" as a curious scout touched a hot photoflood synchronised perfectly.

PROBLEM OF SELECTION

DESPITE the fact that I have had some rather disparaging things to say of slide/tape shows, I must acknowledge that they *can* be very appealing: which acknowledgement is prompted by seeing Dr. R. Skemp's half hour programme, *Able Boy*, which tells the story of a boy's adventures at a sailing course on the Broads. Unlike most such shows, it was fully scripted—and at times the combination of evocative colour transparencies with a specially composed sea shanty (the visuals matching the words) was most pleasing. The knock-about humour, as when the boy (twice) ended up in the river, could have been funnier on film.

Dr. Skemp is, indeed, thinking of attempting a similar programme on film. His first problem will be one of selection, for a film would need to cover much less ground in greater detail. He would have to decide precisely *why* he wanted to make the film, and what type of audience he was aiming it at. It could be an instructional short, introducing the boys to sailing. It could be a





8mm, side by side with 16mm.; 2: but here both teams are working side by side under the same director (Miss Hazel Swift) to produce 8mm. and 16mm. versions of the Epsom C.S. film, "Rush-a-bye Baby."

propaganda piece, persuading parents to send their children. It could be a personal record of a happy holiday. But it could hardly be all three in the way a comprehensive slide show might be.

I would like to see the third approach attempted. Sea shanties and the like with some really high-spirited visuals might communicate the mood in a way few audiences could resist. Amateurs seldom attempt "mood" films of this sort—and when they do, they too often choose to communicate a drunk's impressions in the early hours of the morning or something equally depressing. A film that tries to communicate simple happiness seems to me to be very worthwhile; I hope Dr. Skemp will try his hand at it.

Now I come to think of it, Fourfold once attempted something of the sort in *Aquila Aquatics*, but the gaiety did not extend much further than the title. I have tried my hand at it, too, with results just as phoney. Perhaps you have done better. If so, I'd be interested to hear from you.

SLOW STARTER

THOUGH still enthusiastically singing the praises of the Eumig P.8, I must add one small harsh note which does not impair the harmony but merits attention. The motor is rather a slow starter and I find I am lucky if it reaches 16 f.p.s. when it is first switched on from cold. Later on, it gathers speed and by the end of the programme may have attained 24 f.p.s. when set at its fastest. A greater reserve of speed at the start, however, would be much more satisfactory. It is a nuisance having to warm it up by running it before the show and being unable to show library films shot at 24 f.p.s. until the end of the programme. Could something be done about this?

WHAT SORT OF WIDE SCREEN?

A DEMONSTRATION of the Filmovara variable focus lens on the G.B.-Bell & Howell very effectively underlined the need for careful consideration of what sort of wide screen picture is best for the home. It produces a huge picture of

4:3 format at a short throw, whereas an anamorphic gave a picture of the same width but of much reduced height.

Cinemas have to have long narrow screens because of the shape of the auditorium, and if you want to reproduce professional conditions in the home, with the screen format to which your audience is now accustomed, no doubt you will consider the anamorphic. But if you consider that there is no need for such limitation in the home and are concerned with size rather than shape, the other method will obviously commend itself to you. Nice material here for friendly argument!

ON BEING SEEN OFF

I HAVE several times complained of the exaggerated waving that goes on when people part from each other in amateur films, so when I had to shoot such a scene recently I tried to put it over in a restrained manner, with just a brief turn and wave from the two people walking off, and the end of a wave in acknowledgement from the trio seeing them off. After all, people *do* wave sometimes.

When I got home after the film's first showing, I had a look at the comment sheets the audience had filled in: "My only criticism," wrote someone, "is of the hackneyed waving goodbye. This overacting rather spoils the easy flow..." Oh well!

REFLECTIONS IN A MIRROR

OVER the years one acquires a considerable amount of pretty useless information one way and another. For example, I have often read that when filming reflections in mirrors you must set the focus for the combined camera-to-mirror and mirror-to-subject distances, but I never thought the opportunity of using this information would ever arise. Yet, it did—the other day—and I felt very pleased with myself. But when the film came back from processing, I found that everything in the picture was sharp, anyway—so I could have set the focus practically anywhere.

NO WONDER...

THE CUSTOMER in front of me was looking for some editing equipment. He asked the dealer for his opinion of a certain item and received a very honest reply that made it quite clear that the equipment would not do the particular job he required it for. He then went ahead and bought it! No wonder some shop assistants—and a few cine manufacturers—have got into the habit of treating all their customers as if they were somewhat simple-minded.

EIGHT IN ONE

EIGHT Cinefacts (titles 9-16) are now available in one handsome volume—Vol. 2 of the Handbook of Amateur Cinematography. The first volume contains the first eight titles. The titles of the second are: Making a Story Film, Cine Stereo for Amateurs, Tricks with Movies, Processing Amateur Movies, The Animated Cartoon, Adding Sound to Movies, Filming in Colour and Perfecting the Film. Each section is written by an expert in its field. The new Handbook costs 27s. 6d. (Fountain Press).

The Highbrow and the Lowbrow Fallacy

By JACK SMITH

TWO fallacies about films and film-making irritate me quite a lot. I'm going to call them the Highbrow Fallacy and the Lowbrow Fallacy. The first is perhaps the more insidious. I met it again only the other day, when I was criticised by a well-meaning friend for my choice of *Cheltenham Ladies' College* as one of the B.F.I. films worth singling out for praise.

"There's simply nothing in it!" he protested. "Not one piece of really slick cutting, no clever camerawork. Filmically, it's as dull as dish-water. Why didn't you write about *The Grey Metropolis* if you wanted to recommend a documentary about places and people? That at least has some enterprising photography!"

Now, to my mind, *The Grey Metropolis* is a bad film. It reports on Edinburgh using a pretty picture-postcard technique which takes us no nearer to the spirit of the place than do those lush back-projected panoramas of the average CinemaScope novelette. It tries to provide a visual parallel to some turgid pseudo-poetry by Stevenson, quoted extensively on the sound track; this takes the picture even further back from reality.

There are some striking individual shots; there are some lovely effects of lighting; most of the compositions are carefully beautiful; but this is not a true picture of a fascinating city. Its affection appears to be second-hand, and its technical polish makes it no better than its many models, the banal "interest" shorts which, at the best, give us time to go and buy an ice-cream before the big picture starts.

Cheltenham Ladies' College, on the other hand, is a true, first-hand record of a place, a group of people, a particular activity. The content has come first and the camera has been placed simply to record (there's art, of course, in the selection made for the record). There are no crafty tricks, there's no consciously "beautiful" photography. The editing is so good that you don't notice it unless you look deliberately.

Everything has been subordinated to the story to be told. We are engrossed by this story (a famous and fashionable girls' school is rather fascinating, seen from the inside!), and we only think about the subject and not about its filmic presentation. That is surely the highest praise that can be given?

No, I have little patience with this Highbrow Fallacy, this attitude which condemns a film as "not filmic" because there's no obvious virtuosity. A film is good if it presents its content effectively in the way the producers intended (and if what they have to present is worth the trouble—a point that's too often overlooked). The presentation may be affectionate (as in this *Cheltenham* film), or bitter (as in *Smith Our Friend*), or the subject may be looked at with an ironic eye and a poetic heart (if that sounds

high-falutin', *Nice Time* will show you what I mean). But passages of rapid cutting between ten-frame shots, or deep-focus interiors with shadows like velvet, have no value at all unless they're carefully designed to serve the content.

Most amateur films have no content worth bothering about, and therefore they're all too often judged by the superficial effectiveness of what many people seem to think is "good cinematic technique." As if there were such a thing as "good technique" as an admirable thing in itself!

I'm afraid that this is too often the "Film Society" attitude, which judges "good cinema" using Orson Welles and his imitators as a criterion of excellence. When people who think this way set about making their own pictures, the clever tricks that they think they can play come first, and the subject-matter comes a very poor second.

How much of this so-called "fine technique" is there in the biggest moments of the greatest pictures? We all ought to look carefully at these several times a year—at the closing minutes of *Bicycle Thieves* and *City Lights*, at that perfect, intensely touching little scene in the candy store in *The Grapes of Wrath*. Of course, there is superb technique displayed here. But it's the almost unconscious kind, which comes from an artist's complete commitment to his subject, so that the camera-angles, the cutting points, the choice of sound seem to be the only possible ones he could have used. And all seems so simple!

We want ideas first, ideas with real feeling behind them. "Cinematic technique" will then come into its own almost without our realising it. We should distrust it as a goal in itself, unless we are quite sure what technique is for.

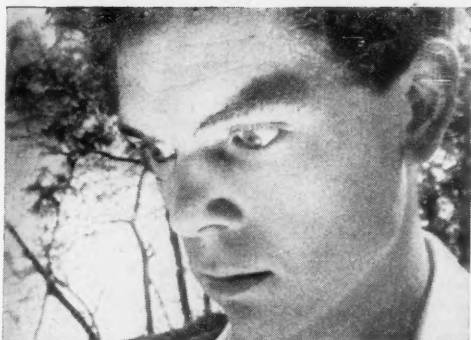
* * *

The Lowbrow Fallacy isn't so dangerous, but it's just as stupid. Its symptoms are the use of expressions like "the long-haired boys," "arty-crafty types" and "gloomy social prophets." We see something of this in the correspondence columns of *A.C.W.* Really, the 8mm. man who runs off reels of Kodachrome in his garden or on the beach has no right to affect contempt for people who are struggling hard to make films.

We wouldn't presume to criticise his activities—unless they're held up as being part of "amateur film-making," when I for one will scratch back like fury, because film-making is a world apart from making pleasant moving snapshots of the family and capturing the colour of the front garden flower-beds.

But, anyway, why this feeling that seriously thought-out films, real works of imagination, must be gloomy? And is "gloomy" the right word? Certainly, some of them are sad or angry—because to many of us the world is

Philip Jenkinson as he appears in the controversial "Oscar" winning film, "Doppelgänger," which he directed and produced. For his latest film, "Midwinter," he has devised a highly original sound track.—See "Very Special Effects."



worth being sad or angry about. Yet the film-maker can capture brightness and gentleness and laughing absurdity—and he very often does.

The test is: "Was it worth doing?" Most people would say that *Short Spell* was well worth doing. So was, shall we say, *Oh Dreamland!* and if you're going to curl up and refuse to look, then the fault is in you; you're refusing awareness.

How do we know when a thing is "worth-while?" Well, there can be no set formula for judgments of value. You must just trust to your own feelings. If they're not capable of the imaginative stretching which a film—or any other work of art—can stimulate, then what a pity that you own a cine camera, which is the most marvellously devised instrument for probing the world around you—for you haven't much chance of using it to the fullest satisfaction.

* * *

Good films are neither highbrow nor lowbrow, although bad films frequently deserve the one condemnation or the other.

They may (apparently) be simple, in which case they probably represent a very high degree of skill and sensitivity on the part of their producers. The sort of simplicity I mean here is shown professionally in films like the great Chaplin two-reelers; or, to take a much more recent example, by the marvellous opening and closing sequences of *Jour de Fête*.

Non-professional examples are not very easy to find (successful ones, that is). When is someone going to take his camera outside, and show us, say, the wonder-world of his back garden as seen through the eyes of a small child?

This sort of thing could be done—and in black-and-white, quite cheaply—by someone who loved his subject more than his gadgets. Most baby-filmers don't seem to be like that, however.

On the other hand, a worthwhile film can be complex and unfamiliar, both in subject and in treatment. Self-appointed critics shouldn't write-off a picture (calling it "long-haired" and all the rest) unless they're sure that the fault lies in the film and not in themselves.

A curiously-cut documentary of back-yard erotics in the Big City, or a symbolic fantasy set to the sounds of a wordless chorus and a couple of drums may well seem to have no connection with life. It may have nothing to commend it except to a small clique of so-called *cineastes* who worship the idea of Experiment (you've got to have something of value to experiment around). But it shouldn't be condemned simply because it seems strange. There is no reason

why good art should be easy to assimilate.

All the same, the harder it is to comprehend and enjoy, the more right we have to demand some worth at the centre when we do get there. To my mind, the production of ugly monstrosities in the name of the *avant garde* (whatever that might be), and the attempt to justify meaningless rubbish by calling it "highly personal," are as far from the kind of film-making that matters as the suburban pre-occupations of nine-tenths of British amateurs.

Doesn't the hope lie in our paying attention to apparently "simple" pictures which might manage to bring moments of truth to the 16mm. screen? Comedy or "social comment," documentary or fantasy, there's a huge field open—because it's a huge world, and there are millions of different people in it. Of course, it takes more skill and just as much energy, to do the small, clear thing, than to try to be an imitation Cocteau or a poor man's Orson Welles.

Very Special Effects

I've just heard of a highly original sound-track which Philip Jenkinson of Contemporary Films made for his 20-minute film *Midwinter* (which I hope to see shortly). He seems to have had two main aims in composing this track—he wanted very special effects, and he was anxious to avoid paying copyright fees which would take him outside his modest budget (£50, 16mm. s.o.f.—but 16 f.p.s.).

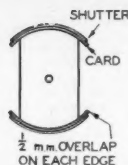
He used an upright piano with the front taken off, so that the bare strings were exposed, playing an arrangement of a Scottish folk tune the name of which he doesn't know; a big bass drum; a wind machine; tubular bells to simulate striking clocks.

These forces were arranged at one end of the long corridor of the Manchester Central Library, with the tape recorder at the other end "to give an echo effect." The whole lot went on to one tape, from which the optical track was recorded, then cut to match the visuals. And I thought we were pretty experimental when we recorded Robin Holloway's score (he was fourteen when he composed it) for *Nine To Four*—cymbals, a piano and a couple of tympani!

Projector First Aid

Improving definition and light output; take-up belt modification

By JAMES STRANGE



WHEN projectors are past their prime they may get out of adjustment, but a little thought paid to refurbishing will often markedly improve their performance, as it will also sometimes do to not so old equipment of the less expensive type. My own successful attempts at first aid concerned the Noris 9.5mm. projector, but the principles apply to all machines.

The definition was not as sharp as it could be, and the screen brilliance was only just acceptable on a 40in. silver screen—and then only if the print was on the thin side or, in the case of my personal films, slightly overexposed. I became aware that both the top and bottom sprocket holes were showing traces of ghosting, and I reasoned that every part of the picture must also be losing definition if the film was moving while the shutter was partly open.

With this double ghosting no adjustment of the barrel shutter would provide a cure. The basic trouble was obviously that all four edges of the blades had been reduced too much, presumably to increase the illumination slightly. The problem was to build up the edges of the blades, and I did this by sticking thin card inside each blade with UHU glue.

The card was cut to the width of the blade, and 1mm. longer, so that when it is in position each blade becomes 1/2mm. longer on each edge. All surfaces of the card were afterwards painted matt black. The improvement in definition was remarkable, and since the slight weight added was equal on both sides of the shutter axis, there was no vibration.

The increased blade area resulted in a minute loss of light but this was more than offset when I had the lens bloomed at a cost of £2. The contrast, too, especially with Pathé Colour film, was markedly improved, and the definition became excellent. I would have had the condenser lens bloomed at the same time, but it is riveted into position and I did not wish to tamper with it.

I then discovered that the lamp reflector was serving no useful purpose because the reflection of the lamp filament must have been somewhere inside the lamphouse. It certainly was not coming through the projection lens. The hori-

zontal position of the Noris reflector is fixed by the manufacturers on a strong, obviously not-to-be-moved metal bracket, but by carefully pressing it to one side, with the lamp on (and wearing sun-glasses), I was amazed at the difference it made to the light on the screen. I had no means of measuring the illumination, but to my eye it appeared almost twice as bright as before.

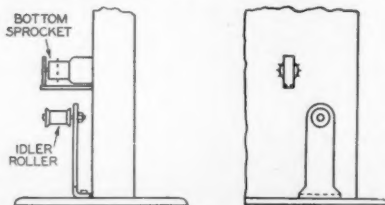
As soon as I released the pressure, the reflector returned to its former position, due to the strength of the metal from which the bracket was made. With some trepidation I removed the lamp and pressed the reflector well past its optimum position so that, when released, it did not quite return to its original position and assumed correct alignment with the lens system.

After dealing with the optics I turned my attention to the noise created by the crossed take-up belt, and decided to stop this by running the belt straight, and reversing the take-up direction. This resulted in the film occasionally jumping out of the bottom sprocket, because of insufficient wrap round or, perhaps, a poor splice. At the same time that Noris introduced their improved model with an idler roller after the bottom sprocket, presumably for the same reason, I had introduced a roller but without drilling the projector body.

The roller and special screw (Pathé Gem spares purchased for 1s. 6d.) is secured through the top of a bracket made from a strip of brass 3/8in. thick, L-shaped and drilled through the horizontal arm to coincide with a conveniently placed screw which secures the body of the projector to the base. The most difficult part of this operation was the marking out of the position of the fixing screw hole so that the roller was in a direct line between sprocket and take-up reel.

The motor appeared to me to be under-powered because, even when warmed up, I had to engage the removable handle, and turn it to help the motor to start the mechanism. It eventually burnt out and, when it was being rewound, I had it checked for output which, I was informed, should have been more than sufficient to drive the lightweight mechanism of the projector.

Rather belatedly, I examined the mechanism for signs of sticking and eventually found that the drive pulley-cum-flywheel was too tightly fitted against the projector casing. This was slightly eased by undoing the grub screw and tapping the pulley along its spindle the merest fraction of an inch. The motor belt was replaced, the motor started immediately it was switched on, and I have had no trouble from it since.



Panning from Dark to Light Scenes

By SOUND TRACK

THERE must inevitably be some conflict or compromise between manufacturers' Sales and the Design departments. Sales like to herald any new feature as an all-out winner, whereas Design knows that it generally includes a compromise and that there is therefore a debit side, however small. Take motor cars, for example. Compared with 25 years ago, springing is softer, the ride smoother and draughts better excluded—all of which improvements have been well publicised; but I think every motorist would agree with me that the chances of children being sick in the car are at least doubled.

A similar tale of credit and debit can be read in the history of compensated processing. Rightly hailed as a major advance (because, remember, it came at a time when neg./pos. was common and reversal allowed comparatively little latitude) C.P. was set up to make even gross exposure errors showable. This it valiantly did, at the expense both of debased quality and a time-lag which infected adjacent shot ends. It also wrecked shots with large dark areas, such as views through bridges. So, as its clientele grew more accurate in their work, helped by the uncompromising accuracy demands of Kodachrome, compensation was limited to a mere stop or so, and the bad side-effects vanished.

Inherent in case histories of this kind is the possibility of some feature encouraging bad technical practice. Consider, for example, the last hundred or so shots you filmed and recall how many required the lens aperture altered during the shot. I would expect the answer to be nil. On several well-known cameras one cannot alter it and, as any experienced cameraman knows, the only case justifying such a change is newsreel work where the sun comes or goes during some key incident. In other cases a camera set-up should be chosen

or the action limited to avoid the need for an aperture alteration during the shot. Above all, one should resist the beginners' temptation to pan from dark to light areas, because the colour quality change in such shots is revolting.

And yet this very sin is encouraged by the makers of cameras having built-in photo-electric exposure meters with follow-the-pointer coupling with lens iris. They make it easy to keep the pointers in register during filming, whereas it would be preferable, in 95 per cent. of shots at least, not to be offered this temptation. For it is not easy to resist: consider the case of shooting the serious faces of two boys rowing hard along the river, camera uneasily propped on a tripod in the stern of the ramshackle hour's-hire rowing boat. The sun is shining on them and you know you have to shoot at f/8.

You start off, and going vigorously downstream, come to a slight bend with background of dark trees giving way mostly to sky. The boys still need their f/8, but the needle besought f/5.6 when the trees were there and madly suggests f/16 on "seeing" the sky. For such a shot you would set an automatic camera to manual control. Consistently accurate results can only be obtained if you train yourself to recognise departures from the average scenes presented to the camera, and deal with them accordingly. In the good instruction booklet such points (which are comparatively minor ones), are properly explained—and are not buried in a comfortable sales slogan proclaiming that the device will do everything.

As I say, this is a relatively minor matter, and one which may never trouble you, but it is attention to the minor matters—knowing what can and cannot be done—that makes for finesse in filming.

(Continued on next page)



You haven't got a dolly? Lack of one did not deter Potters Bar C.S. from embarking on a tracking shot for a trailer in colour showing club activities. The baby's wheel chair on which the camera was clamped was pushed over a series of tables laid end to end. "It appeared to wobble in a most alarming way," they say, "yet the shot appears remarkably smooth on the screen." The film opens on two players in front of a neutral background (an old blanket and a picture), and the camera then tracks back to show the flimsy setting, plus lights and technicians.

A Question of Servicing

IF you fork out £30 on a well-known make of vacuum cleaner, your money also buys for you first class service. The machine gets a pretty good hammering, far more so than most projectors, and when in due course a belt gets too loose or a funny noise obtrudes or the electric lead looks dangerously battered, then a telephone call to your local dealer brings a service representative round within a couple of days, and he generally fixes it on the spot, at a most modest charge. Moreover, he asks about performance and is ready with helpful hints if one is experiencing any difficulty. Finally, his expert touch and his exuberant confidence in the machine enhance one's own appreciation of it.

I wish we were moving towards such good service for cinematographic apparatus. Of course, comparisons are hardly fair, since there is a vast amount of household appliances and a proportionately greater need for periodical servicing. Nevertheless, few would dispute that it is not easy for the average amateur to gain access to a competent representative. Any query off the beaten track so often baffles the dealer, and it is just not fashionable for service reps to be available to his customers. Every new camera coming on the market, by adding to the variety of makes and agencies, diminishes the chance of better service.

A measure of the problem is the pile of queries received by the A.C.W. Query Editor, and though this service is gladly provided, one cannot imagine a similar service being necessary in the women's magazines for washing machines and hair-driers. So will manufacturers please note.

Quite Serious, Really

A CORRESPONDENT, voicing what seems to be quite a widely-held opinion, writes: "Why is it that at least 90 per cent. (or so it seems to me) of the early films were farces or full of humour or slapstick? The so-called straight film was very much the exception. Nowadays it is the exception to see a film full of humour—in fact, *M. Hulot's Holiday* is the only one at all like the old films that comes quickly to mind. Is it because the old slapstick has, paradoxically, been gagged, or is it that the early art of filming was more successful in comedy than in serious subjects?"

The last suggestion is the answer, I think. The classic comic gags were designed as visuals, and no one took similar trouble to design emotional visuals—it would have been risky to do so because of the opportunity that would be offered for geying. But facts are facts, and the fact is that whole premise of my correspondent's note is false. Hollywood turned out 8,000 feature films in the eleven years between January 1915 and January 1926, an average of about 700 a year. Almost half were Westerns; less than a quarter were comedies or farces.

There were more stock dramas than is commonly remembered. Of course, there were innumerable two-reelers, of which, after the



For their documentary on Southport (16mm., Kodachrome, 27 minutes), the opening scenes of which are here seen being shot with a Bell & Howell 70DA camera, St. James's F.S. were able to call on the services of Alvar Liddell as commentator. Copies of the film have been made in Eastman Colour, and are available from Southport Corporation Publicity Dept., Lancs.

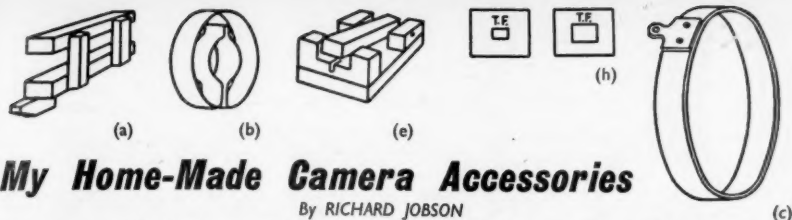
eclipse of the 2-reel drama and 2-reel Western about 1920, the great majority were comedies. The number of feature films trade-shown annually in this country remained fairly steady at around 500 for years. It was 503 in 1940, for example, and of these 75 were British.

Only now are there real signs of big production cuts in Hollywood, with 1959 features scheduled at around 250, compared with 300 in 1958. Two cinemas in a small town doing double-feature programmes with mid-week change need 416 features, so there should be increased screen time for British and Continental films.

Meter Data Up to Date

AVO LTD. have recently issued a revised edition of their little 16-page booklet giving recommended exposure index numbers and speed ratings for films used with Avo meters. It clearly explains why practical results may differ slightly from what is theoretically correct, and why different users may have different interpretations of ideal exposure, depending on their projection set-ups. As the pioneer of the high light method with P. C. Smethurst (and A.C.W.), it gives high light factors and their relationship with BS degrees and Ilford Groups.

It is good to find meter manufacturers keeping abreast of new films and altered film speeds and issuing revised data for their meters. This revised booklet (1s.) will certainly be welcomed by Avo users, but it is with mixed feelings that one notes E. & O. E. at the end of it. After all, if you make an Error or are guilty of an Omission, though unwittingly, you are not really providing the service for which the customer has paid. Another much used term is "Correct at time of going to press." They rarely dream of adding the all-important date.



My Home-Made Camera Accessories

By RICHARD JOBSON

AMATEUR cinematographers are frequently accused of taking more interest in their apparatus and gadgets than in the films which they produce with them. I, personally, repudiate this charge with great vehemence, but I must admit to a formidable collection of instruments, devices and accessories. I find that they increase one's scope enormously, particularly when, as in my own case, not only have you to work with an old and simple camera but frequently must do so unaided.

I give two lists below: the first is of the commercially produced accessories I use, and the second, to which I will refer in more detail, those I have made myself. I should perhaps mention at the outset that I use an ancient Bell & Howell 70A camera with a fixed focus $f/3.5$ Cooke lens, and that I am also a still photographer. Among my still camera collection is an old Leica, with accessories, and many of the devices I have produced for it were made to enable me to use on the cine camera.

Commercially made accessories

- (1) 2x yellow filter fitting Cooke lens hood.
- (2) 2x yellow filter, Leica fitting.
- (3) 20x red filter, Leica fitting.
- (4) 2 dioptr supplementary lens, Leica fitting (used on title bench).
- (5) $\frac{1}{2}$ D ditto, fitting Cooke lens hood.
- (6) $\frac{1}{2}$ D ditto, Leica fitting.
- (7) Adaptor ring enabling Leica lenses to be used on the cine camera.
- (8) Leica lenses, i.e., Summar (5cm. focus) Elmar (3.5cm. focus) and Dallon (4in.).
- (9) Midas 9.5mm. camera-projector lens. Taylor-Hobson Cam anastigmat, $f/2.5$, about $\frac{1}{2}$ in. focus. The adaptor ring for this is home-made and as I have only the simplest lathe I am rather proud of the threads! Despite the many adverse factors, this little lens is 100 per cent. satisfactory.
- (10) Long and short cable releases.
- (11) Kagra long pneumatic release (up to 30ft.).
- (12) Photoclip B clockwork D.A. release. This will stop the camera after a predetermined run (up to 15 seconds), as well as start it after 12 seconds.
- (13) Salanson fading glass.

Home made accessories (the letters in brackets refer to the appropriate diagrams).

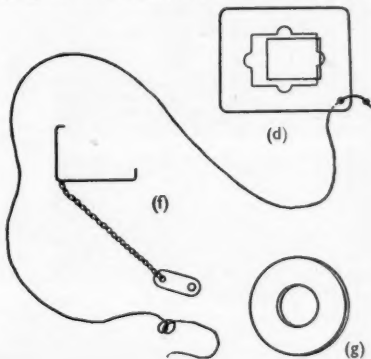
- (1) Ring to permit the use of cable releases on the camera. This has been previously described in *A.C.W.* (c).
- (2) Adaptor ring to permit the use of Leica size filters, etc. with the Cooke lens; a bit of bent strip metal. It fits on the lens hood, hence the odd design. (b).
- (3) Ditto for use with the Midas $f/2.5$ lens—just a three-ply washer! (g).

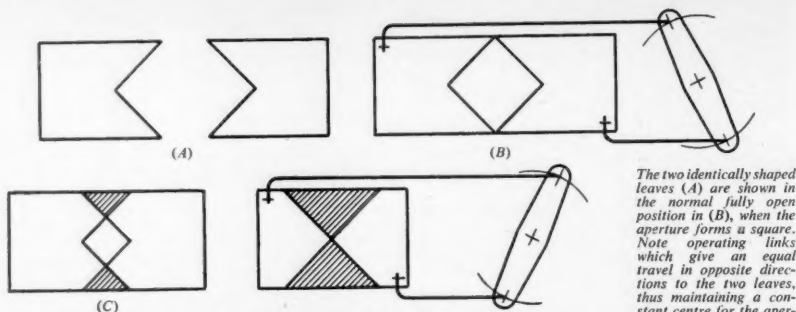
(4) Two finder masks for use with 5cm. and 4in. lenses. They are cut from 16mm. black leader, are marked "TF" (top front) and just push into the finder window (h). (No mask is provided for the 3.5cm. Elmar as this lens can only be used with extension tubes).

(5) A "device" (can't be more specific!) for close-up shots with the 2D supplementary lens. It consists of a bit of thick celluloid about $1\frac{1}{2} \times 2$ in. on which is scribed a diagram of the finder mask and a superimposed rectangle showing precisely the area which will appear on the screen. Calibration is easily done by looking through the finder when the camera is fixed on the tiling bench (which also calls for the 2D supplementary lens) and noting the precise relation of the two areas.

A length of string is knotted through a hole in the celluloid, with the second knot on it at the 2D working distance from the first, i.e., 50cm. With the aid of the little diagram and the right distance it is possible to make very accurately focused and framed close-ups and the "device" is most small and portable. (d).

(6) Another variation of the above. This consists of a loop of stout wire, twisted up as shown in the sketch, and bolted to a metal plate in which is a $\frac{1}{4}$ in. hole. This goes over the tripod screw and the plate is sandwiched between the tripod top and the camera. The wire is again of the right length to give the 2D working distance, and its ends are bent to lie just outside the frame area—a matter which can be adjusted with the aid of the diagram on the "device" above. This gadget permits one to use one's hands, or even





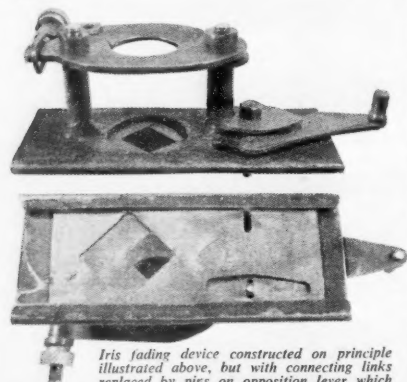
The two identically shaped leaves (A) are shown in the normal fully open position in (B), when the aperture forms a square. Note operating links which give an equal travel in opposite directions to the two leaves, thus maintaining a constant centre for the aperture. In (C) they are shown half closed (area of overlap shaded); shape and centre of aperture remain constant. In (D) the leaves are fully closed.

one's face, as part of the shot, and keep it well placed without having to see through the finder. (f).

(7) A simple wooden pedal for compressing the Kagra bulb with the foot when one is actor as well as cameraman. Not an absolute necessity (one could just stand on the bulb) but makes the job easier and more certain. (e).

(8) A wooden fading-glass support, which just pushes on to the projecting camera finder. It enables you to use the fading glass without having to give a lot of attention to keeping it in the right position; one can look through the finder and fade quite easily—a rather tricky job without the support. (a).

(9) An iris fade device. This is shown in the photographs and the principle of it explained by the diagrams. The model shown in the photographs is a modification of the diagrammatic type, from which it differs in that both leaves go right across and have square apertures in them, instead of half-square "V" ends, and are worked by pins in the opposition lever which engage slots in them. This makes a more compact job, while the larger, whole-length, leaves are stronger and work more smoothly in small sizes of the iris. There is also an operating lever for working the fade.



Iris fading device constructed on principle illustrated above, but with connecting links replaced by pins on opposition lever which engage directly in slots cut in leaves; hand lever also added.

This little iris fader has saved my camera from almost certain death. I was shooting a finale of sunset in the harbour from a concrete pier when the tripod screw sheared off and the camera fell, lens down, on to the cement. A Bell 70 is no lightweight and for a horrible moment I thought my precious relic had had it. But it lit on the fader, which broke the impact, although suffering grievously in the process, and—believe it or not—I finished my finale, which, except for the absence of fade, gives no evidence of the crash which occurred between the two takes. The iris was subsequently repaired and is still working with the same leaves, which carry a very honourable scar.

FILMS IN SCHOOL

MORE than 8,000 schools have projectors, but are they used as effectively as they might be? Indeed, are some of them used at all? These are questions posed in an article, "Visual Aids and the British Association," in the March issue of the quarterly magazine published by the British Association for the Advancement of Science.

The Association is to undertake a survey designed to outline the role of existing visual aid agencies, present views of those working in the field on the use and suitability of those aids, and make recommendations for their most effective use and for the production of new material. Evidence of the need for co-ordination is provided, *inter alia*, by films on chemistry. The Royal Institute of Chemistry has compiled a list of more than 800 films and strips, yet it points out that there are a number of subjects still not covered. Nearly 2,000 medical films are available, but there are comparatively few films on mathematics. On the other hand, there are over 100 on polar exploration and research, about the same number on automation and optics and over 600 on agriculture.

Photokina Supplement Amendments

Please note the following amendments to the A.C.W. Photokina supplement published in our December, 1958 and January and February issues: Microtechnica. This company now has no agency in Great Britain.

Sankyo Sieki Mfg. Co. Ltd. General export representatives for the entire European market: Deutsche Mitsubishi, Export and Import G.m.b.H., Düsseldorf, Grünstrasse 12, and not as stated. There is also an Irish agency: Arclex Optical Corp. Ltd., 114 Grafton Street, Dublin.

IDEAS

exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2.

Exposing the Professional Way

THE question of exposure by the incident light method as used by professional lighting cameramen was discussed at some length in the December issue. It is true that this method is the only reliable one for dealing with artificial light, but it seems to be misunderstood by many amateurs.

The first thing to establish when working with artificial light is the position and power of the key (or main modelling) light. Normally the key light is set at an angle of about 45 deg. on an imaginary line between the camera and the action, and the height of the key light is usually set to give a nose shadow midway between the bottom of the nose and the top of the upper lip. Intensity of light coming from the key light should be the same whether the picture is to be shot as high key or low key, flat or contrasty.

It is from the key light that the exposure reading must be taken. This is done by using an opal cone attachment on the exposure meter and pointing it at the key light from the subject position. It is best to get an assistant to manipulate the light while you hold the meter. Have the light moved until your meter shows that the correct amount of illumination is directed on to the subject. As an illustration of the importance of accurate exposure, it may be mentioned that film studio cameramen adjust the lens aperture by 0.1 of a stop if they cannot get the lighting to the exact intensity.

It is well known that granularity increases with density of the negative, so care must be exercised to see that there is no over-exposure. Hence, when taking the final exposure reading, it is important that all the lights are switched on so that one can ascertain if any spill light is falling on the subject position and overlapping the key light. If it does, the appropriate lights will have to be adjusted to bring the overall reading to the required amount while keeping the lighting contrast within the mood of the scene. Lighting contrast can also be set by the incident light method by pointing the cone in the direction of full light, back light, etc., and setting these in relation to the key light.

For normal purposes the following lighting ratio will give a sparkling professional look: key light at a ratio of 1; front fill light approximately half of key light; back light slightly stronger (1½) than key light.

The intensity of light falling on the background should normally be slightly less than the amount falling on the actors. It is important to try for a pleasing combination of light and shade, for this gives depth to the picture. The visual image is the first essential in the art of cinematography, and the improvement of technical standards will go a long way to increase the pleasure of viewing amateur movies.

Ickenham.

DEREK R. BLACK.

Our correspondent has worked on a large number of well-known films as cinematographer. As he points out, professionals always work to a certain light level—a first class method, as we said in the Christmas number. Setting the key light level, then measuring the exposure with all lamps on and juggling the lights to get it back to the level they started with may seem odd, but it is the common method of working. But dare we hint that in the business of setting the lens to within one-tenth of a stop we perhaps scent a wee bit of professional blarney? Still, it's a fact that setting the lens first and lighting to a level achieves this order of accuracy, for human "near enoughs" are cut out.

Combating Fogging

A LOT has been written about edge fogging on 8mm. film. The very high light intensities here make a solution of the problem necessary, unless a dark room is available which, of course, it never is, for a quick reel change or inspection. Since fogging occurs chiefly when changing or reversing reels, the answer would seem to be a three-section camera, each section opening to expose a different section of the mechanism: (1) unexposed film reel; (2) film gate; (3) take-up reel. In loading and unloading, only one section of the mechanism would be exposed at any one time, and one pair of hands would then have a far greater chance of keeping film tight on the one exposed reel.

Jams in the gate or on the take-up spool would at the worst spoil only that section of the film where the trouble occurred. Having perspired profusely in the most odd, dark, and invariably extremely hot, corners to be found, I would welcome any consideration given to this problem by manufacturers. "Load in subdued light" is not very helpful when even the nearest substantial tree may be a mile away.

ANON.

Lagos, Nigeria.

Curing Flare

I WAS particularly interested in the difficulties experienced with the Miller Model S mentioned in the A.C.W. Test Report. I bought a Model C.A. last year which was perfectly light-tight but suffered badly from the flare described in the report. Using a matt black paint on the thread at the front of the lens mount did not cure the trouble. I took a closer look at the lens cavity, with the lens removed, and found that the inside edge of the round hole in front of the shutter cast a crescent-shaped reflection on the shutter itself. Painting this edge with matt black stopped the reflection, and subsequent films have shown no flare at all. As your report states, the camera is capable of good results and once I got rid of the flare I found it satisfactory in every way. B.F.P.O. 51

F. W. BRIDGES (FLT. LT.).

Improved Lamp Bar

HAVING shot a couple of reels of Kodachrome A using the portable lamp bar described in the Christmas issue of A.C.W. I am very pleased with the results obtained. Using two No. 2 photofloods on the bar, one in the ceiling fitting, with shade removed, and a No. 1 in an Anglepoise for background lighting, readings of f/2.8 or better were obtained all over a fairly large room, at ranges from the camera of up to 11ft.

I made a few simple changes to the design of the bar during construction. The camera is mounted at 60 deg. instead of 90 deg. across the bar so that in use the main lamp is brought forward 13in., with a corresponding increase in light on the subject, and a closer approach to the desirable 2:1 intensity ratio between main and fill-in illumination. This also moves it ½in. outward from the original centre line between it and the subject, or about ½ deg. out, viewed from the subject position, and the fill-in lamp is moved back 3in. An angle of 45 deg. moves the main lamp forward 19 deg. and only 2 deg. in but results in an overheated left ear and difficulty in using the viewfinder.

Batten holders will not now mount simply on the uprights. I used pendant type holders on 20g tin-plate brackets at the ends of the arms. Old-fashioned brass holders are best (bakelite smokes and cracks due to heat from the lamps); they are earthed by means of a loop of wire under the shade ring, and 3-core flex.

The brackets are bent to direct the main light to a spot 7ft. in front of, and level with, the camera lens, about the maximum range for an f/2.8 reading using Kodachrome A at $\frac{1}{2}$ second, and No. 2 floods in parabolic reflectors. For No. 1 floods, 5ft. is the maximum range.

The camera is mounted on its own bracket which is screwed to the bar, and has a turned up edge to locate the camera. The series-parallel switch is mounted in a small box fixed to the bar by a wing nut, with the lamps connected to it by plugs and sockets, and the whole can be removed and used separately for titling, animation, etc. Bayonet holders enable either No. 1 or No. 2 floods to be used.

Finally, the handle is a comfortable shape to fit the palm of the hand, allowing for the 60 deg. angle, and has a hole drilled through it, below the tip of the forefinger, to be a push fit for a cable release to operate the camera.

Malvern.

R. PALMER.

Mr. Palmer is to be congratulated on improving on the original idea by eliminating the flat lighting characteristic of most lamp bars. The slight elaboration in mounting the lamp holders puts the beam more accurately on to the centre of the subject at an average working distance. First rate—and a first rate application of true Do-It-Yourself principles, i.e., adapting and improving on other people's ideas to suit one's own specific requirements and resources.

Using Reflector Photofloods

I HAD almost completed a portable lamp bar for colour film with my Sportster f/2.5 fixed focus lens when the Christmas number of A.C.W. arrived with its informative and stimulating articles for the Do-It-Yourself brigade. These did not disclose in detail the particular problems I came up against, especially as I wanted to avoid the use of supplementary lenses.

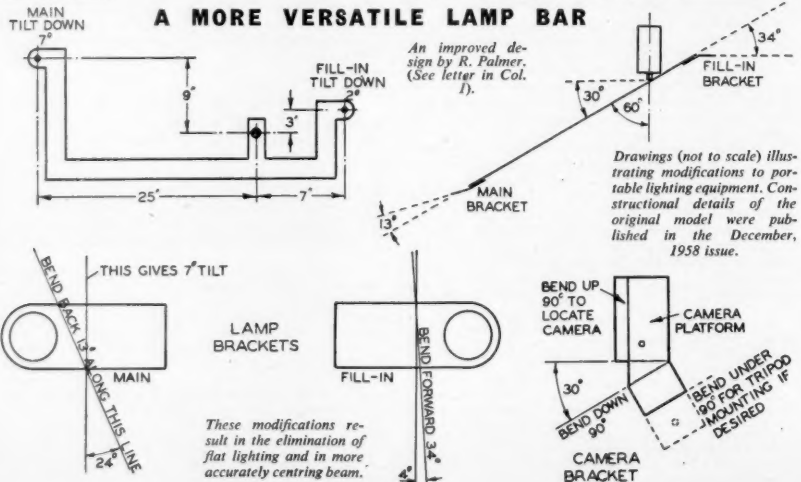
Preliminary tests and calculations showed that if two ordinary 500 watt photo-floods in appropriate 10in. reflectors were used, the range of possible lamp-to-subject distances was very small and, in view of the distances of "nearest subject in focus" for the wide apertures which were required, the lens had to be some 15in. or so behind the lamp bar and the camera platform 18in. long. Such dimensions would transform a portable bar into a far from compact and portable T square!

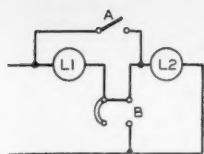
The solution resulted from study of a recent pamphlet, *Are You Running a Colour Temperature?* by Philips Electrical Ltd. This contains a lamp-to-subject and aperture table for Kodachrome A at 16 f.p.s. when two 500 watt N.M. Photoflood reflector type photo-floods are used. On test, one can definitely close down one stop on apertures required at given distances with the ordinary photo-floods in reflectors, the range of practicable distances is considerably increased and the lens can be brought forward for the nearer lamp-to-subject distances, thus enabling the camera platform to be of reasonable proportions.

I finally decided to make the platform 9in. long, 3in. to accommodate the base of the camera behind the lens and 6in. from lens to front of bar. As the latter is 4in. behind the front of the lamps, all shots for lamp-to-subject distances from 3ft. 6in. to 6ft. 6in. are safely in focus (the lens to subject distances being from 4ft. 4in. to 7ft. 10in.) even when allowance is made for opening up half a stop more than indicated in the Philips' table when circumstances require it.

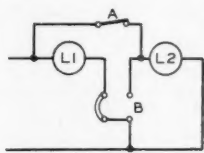
Incidentally, due to the difficulty in obtaining a D.P.C.O. switch for series-parallel wiring, I used a single pole switch (A) and "two way" change-over switch (B)—both 5 amp., tumbler type and therefore not requiring the use of a solder (easily obtained from any electrician)—the latter normally being used for hall lights that can be controlled from different floors.

These switches are mounted on the right side of a small switch box under the camera platform. They are side by side, B being nearest the operator and in the down position for "series." By use of thumb and forefinger and rotary action of the wrist, switching B up and A down is as simultaneous as





SERIES



PARALLEL

possible, with an infinitesimal "off." Even the latter is absent on L.2 if A happens to make contact before the change-over of B.

On the left side of the switch box is a similar switch to A for mains control. The complete accessory is both compact and easily balanced on a tripod attached to a bracket under the switch box. It can also be easily held, the camera being against one's brow and the left hand on a 4in. length of broomstick screwed under the bar.

J. ALAN HERD (DR.),
Brentwood.

Yes, indeed, reflector photofoods do give about twice the light output of a normal photofood in an average reflector. (This was, in fact, pointed out in the Christmas issue.) But the snag is their cost: No. 1 Plain, 2s. 6d., Reflector, 10s. 6d. No. 2 Plain, 6s. 6d., Reflector, 17s. 6d. The main item of expense in using Kodachrome with reflector photofoods seems to be lamps!

Where to Put the Speaker?

WE have been having a most tremendous argument here: which is the more important, "presence" or visibility of the speaker? (In our set-up we cannot have "presence" without visibility. We use a 626). I wonder if any readers could enlighten us with their views.

A.C.W. is a wonderful magazine—we all think so! We are a small unit but probably one of a very few without a single 8mm. fan in our ranks. And we love it! In our opinion 8mm. is a nuisance—specially to those who want to make good films.
E.P.U., West Worthing.

R. ALLEN.

So difficult is the attainment of good sound quality with 16mm. s.o.f. that, for our part, we are more concerned with achieving the best placing of the speaker, tested under the conditions obtaining with an audience present, than with appearance, but it would be useful to have other views.

Presenting the Ten Best

WE cannot agree with Mr. Parker of Walthamstow A.C.C. when he suggests, presumably in connection with a public show of the Ten Best, that even if an obscure club were to make a hash of fitting music to the visuals, nobody would mind. We feel that no effort should be spared in presenting the Ten Best, even if it means borrowing some experience and equipment. After all, it is the show of the year from the amateur's point of view.

In our opinion, giving the films optical sound tracks is an excellent idea, as it makes the business of projection very much simpler. The fewer the items of equipment in the projection box the better. We are sure that all clubs, including Walthamstow, feel it an honour to present the Ten Best and do all in their power to make the show a success. It must be remembered that a satisfied customer may tell perhaps six people, but a dissatisfied one will tell at least double that number, which is particularly bad for local communities in which good public relations are an essential for harmonious working.

Mr. Parker says that "A.C.W." should help promote better standards, but by cutting out the means of learning and dishing up the complete show

in two tins, it has also cut out all the joy of putting on a show of one's own." But there must be many other occasions during the year when he and his colleagues can indulge in the joys of learning and putting on shows of their own.

All clubs should make a point of running instructional courses on film making and presentation, and should have at least one projectionist competent enough to deal with the important shows such as the Ten Best. The novices should be provided with ample opportunities to practise either in private or at club shows and to learn by their mistakes.

Though we are just as much "bods," we imagine, as those described by Mr. Parker, we hold that extra effort is fully justified when it comes to the Ten Best, even to the point of professional presentation. Professionals can teach us a lot, as a number of our members observed during the last show at the National Film Theatre.

NORMAN F. MURGATROYD.

St. James' Film Society,
Southport.

Teamwork

WITH regard to the editorial comment on our letter, we of the Walthamstow A.C.C. pride ourselves on showmanship and have attracted large audiences year after year. It's done by plain hard teamwork, that's all. If other clubs did likewise, we should be less reliant on professional help than we are now.

We agree that the first showing of the Ten Best should be at the National Film Theatre, but if we are to compete successfully with films from other countries, training amateur talent is better than professional boosting. The small clubs, whether we like it or not, will still learn the hard way—but to be let loose on optical sound... Ye gods!
Walthamstow A.C.C.

P. PARKER.

Bad Bold Amateurs

MAY I make a protest against the small-minded "amateurism" which seems so prevalent among film enthusiasts. It is becoming abundantly clear that the fact of being an amateur is held as a defence of schoolboy incompetence and complete lack of creative sensitivity. The mere mention of the word "art" is enough to make the average cine fan slam your magazine shut and no one seems to want to use the film medium to its full capacity (while anyone who does is branded "long haired boy.")

Mr. Parker talks of the programme at the local cinema as "hard boiled." If he chose his films intelligently and allowed himself to take part in the emotional and artistic impact of, say, *Inn of the Sixth Happiness* or *Bridge on the River Kwai*, how could he possibly come away feeling it was "hard-boiled"? Does he want the screen to catch fire or the projector lamp to go phut half a dozen times before he considers he has had a jolly evening?

Any innovation which reduces the formidable technical barriers which a film-maker faces, anything (such as professional sound recording for the Ten Best show) which reduces the crushing expense of film-making and gives us more creative possibilities because we have fewer technical problems on our minds, anything that raises our film presentation to professional standards, is all to the good of amateur cinematography as a form of art or entertainment (whichever one prefers) in spite of what Mr. Parker and his supporters may say to the contrary.

In the same issue Mr. Priest holds forth about those who want the amateur film to have "social significance and all the rest of it." What is it that these readers are so afraid of in the amateur film achieving significance and renown? Is it that this

would expose so many of their efforts as preposterous, inconsequential bag-wash? It is true that we cannot all make the grade, but there is no need to protest so vehemently against those who want to do more than fiddle with the lamphouse and talk endlessly about s.o.f., mm., f.p.s., i.p.s. and two point five!

I suggest that anyone who objects to the amateur using film as a medium of art should study the subject of the film as art and social force a little, and if, after doing so, he still thinks in the same arid fashion, he should resign himself to the fact that he is purely a technician and interested in cine for technical reasons only and hence unqualified to impose his will on the aesthetics and creativeness of cinema.

Leigh-on-Sea.

PETER A. PEARSE.

Famous Films on 8mm.

with reference to Mr. Fleetwood's letter regarding 8mm. films (January), he will be interested to know that not only is *Battleship Potemkin* available on this gauge but also *The Navigator*, *The General* and *Nanook of the North*.

British Film Institute,
London, W.C.2.

JOHN HUNTLEY,
Film Distribution Officer.

Old Crock Rejuvenated

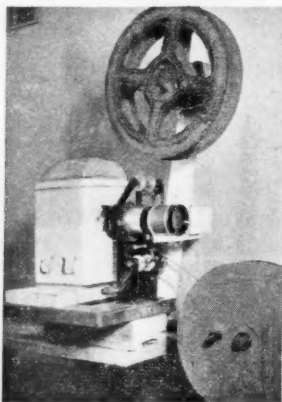
I WAS most interested in the letter and photograph from Donald Amies (Dec.) and was intrigued by the mention of the old hand-cranked 35mm. Ernemann projector, for this was the machine on which I served my apprenticeship as an amateur in the mid 'thirties. Indeed, I still have it, but alas! it is now thoroughly worn out.

However, needing a supporting film a little while ago for some 8mm. movies a few friends were showing at my home, I dug it out and fitted a take-off arm and lens bracket made from pieces of wood. The lens was held on by elastic bands and the lamphouse was fashioned from a large developer tin in which was set a 250 watt stage spot lamp. As the take-up arm was now set lower down, I had to spend a few shillings on a take-up belt. The picture had a shocking bounce, due to the worn bearings, but the film did at least get through—all 1,000ft. of it.

Teddington.

BERNARD KING.

Ingenious, eh? We only hope the 35mm. film that bounced its way through was non-flam. The early highly inflammable nitrate 35mm. film must never, never be used in the home—it



Mr. Bernard King's worn-out Ernemann given new lease of life. (See letter above.)

is far too dangerous. Only those who have been involved in a nitrate film fire can appreciate how truly horrible it can be. All narrow gauge film—8mm., 9.5mm. and 16mm.—is, of course, entirely safe for home use, for it has always been produced on non-flam base.

Boot Polish for Screens!

HAVING received countless tips from the pages of *A.C.W.*, I feel I might add my contribution. Out here, in "Darkest Africa," it is difficult to come by many of the items one needs in cine work and we are obliged to make do and mend in the strictest sense of the words.

I run a small training school here and, wishing to give the students a film show, I made a screen from plywood about 5ft. 6in. by 4ft. This was given three coats of white undercoat paint. Unlike the old-fashioned white undercoating that I used to know, however, this new-fangled stuff was like milk and was hopeless at producing the dense white surface which I needed.

My wife, trying to be helpful, suggested that I try white shoe polish! With the thought that, at any rate, it could not be worse, I gave the screen a coat of Meltonian Liquid White, using a roller brush, and was amazed by the result. It has produced a dense white surface of excellent reflecting power, with the great advantage that, for about 6d., I can add a fresh coat an hour or so before a big show! I have tried using the same stuff on my roll-up screen with equal success.

With the usual disclaimer and my best wishes to *A.C.W.*
Kaduna,
N. Nigeria.

WILLIAM H. GORTON.

Success First Time

IN spite of freezing cold weather, the North Downs Cine Society had a full house for their showing of the Ten Best Films of 1957. We were told by the club's Chairman that all seats for the Monday and Tuesday evening shows had been sold. I think this is a wonderful effort on the part of the members of this new club in showing the Ten Best for the first time.

In the presence of the Mayor and Mayoress of Reigate, this capacity audience of over 200 people soon forgot the snow outside as they were whisked away to the sunny Mediterranean in Derek Hill's wonderful holiday film, *French Leave*. The whole programme was very well received and went off without a hitch. As a member of the Ad Astra C.C. of Carshalton, who have put on several Ten Best shows, I know how much hard work goes on behind the scenes to achieve these results.

Congratulations to all members of the North Downs C.S. for putting over the show in such an excellent way. We all came away feeling that we really had had our money's worth. I feel sure that we will be hearing more of this club's activities in the future.

Wallington.

F. C. MAXWELL.

This generous appreciation by a rival exhibitor produces a glow which will warm others besides North Downs.

After Sixteen Years

AFTER sixteen years as a loyal 9.5mm. fan (Bingscope, Midas, Ace, Home Movie, 200B, Son and Pathe H) I have changed to 8mm.—and I have also changed my mind about this gauge. Like most 9.5mm. workers, I used to think it was far inferior, but I find it is not. Excellent results are possible, and at least it is obtainable everywhere. So often on holiday I failed to find any shop stocking 9.5mm. film. One dealer in North Devon was under the impression that it could be bought only in France.

Roll on the 25th of the month, when I can again lose myself in the pages of *A.C.W.*!

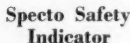
Margate. F. S. HAZELTON.

F. S. HAZELTON.

SOME people say that 9.5mm. is getting less popular, but in the photographic shop in which I work, we hire out just as many 9.5mm. silent films as 8mm., and we handle quite a few films at that. On the other hand, there is little demand for our 9.5mm. sound film library. Indeed, when 9.5mm. sound projector owners ask if we have one, they seem very surprised when we say "yes." Yet this gauge provides sound very cheaply—one can get a second-hand projector for as little as £35. But more modern films are needed.

Bristol, 3.

BRISTOLIAN.



USERS of the de luxe Specto projectors know that should the rewind arm be accidentally left engaged (easily done) and the motor started with a film in place, then damage is done to the film, or a severe strain placed on the machine. To overcome this annoyance and without resorting to drilling holes, etc., I made this indicator. Made from stout tin plate, the indicator fits under the lever arm and to operate it is swung forward *towards* you and not away from you as is the normal practice. It thus gets in the way when you try to thread a film around the top sprocket wheel, so that the lever has to be returned to neutral to allow threading to be done.

To fit the item, the rewind arm is placed in neutral and simply plucked up and out of the machine. The indicator is now slid up the arm spindle and the two small lugs are tightly clinched up and around the arm. The lever is then replaced.

If a No. 3 drill is not available a $\frac{3}{16}$ in. might do, or, again, a $\frac{1}{8}$ in. hole opened out to suit the spindle. If the edges of the indicator are slightly bent back with a pair of pliers, this will add to the strength of the tin plate, although one must remember that it is purely an indicator and not a method of disengaging the rewind clutch.

The small portion of the arm $\frac{1}{4}$ in. \times $\frac{3}{8}$ in. can be painted, say, red, to help catch the eye when the

lever is out in the rewind position. The rest of the tin plating can be left as it is or given a thin coat of clear varnish. The indicator, although extended beyond the lever knob, will not interfere with the fingers when adjusting the framing of the picture and will lie snug to the body of the machine when not in use.

Dunfermline. W. G. PRATTIE.

W. G. PRATTIS.

was most interested in Mr. Barber's idea for making frame enlargements (Jan.), for I also use an enlarger for this purpose, but with ortho plates instead of film. (With ortho one can use a red filter, which facilitates lining up.) Focus on both film frame and plate must be accurate. Exposure can be found by means of bromide paper test strips of the same speed. A good-speed negative is the result, from which effective prints of 8mm. frames can be obtained.

London, N.3. VINCENT HAYHURST.

London, N.3.

VINCENT HAYHURST.

I HAVE read *C.W.* for years and find particular interest in Ideas Exchanged Here. I always like to know what others have collected in the way of equipment and perhaps fellow readers may be interested in my collection, viz., Bolex H.8 camera, Kern 13mm. f/1.9 and 36mm. f/2.8, Luminox 76mm. f/1.9 and Hyper Cinor 6.5mm. f/1.9 wide-angle attachment (all fitted with U.V. filters and lens hoods—most important): Bolex M.8, Bertram Chronos exposure meter, Cinemalip tripod, Philips tape recorder fitted with a standard strobe and home-built twin-turntable and mixer unit.

I am completely satisfied with 8mm. and a 6ft. screen doesn't scare me one bit. As Bertram Phillips said (November, 1958), 8mm. equipment must be of the best for best results. My experience of fixed focus lenses has been bitterly disappointing, although a friend has turned out some classic mountain films using a Bolex C.8 with a Kern fixed-focus. No doubt quality counts there, too.

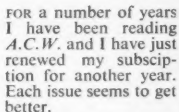
I've used both 16mm. and 8mm. and focus equally carefully with them—in the case of the first because of smaller depth-of-field, and in 8mm. because of the greater magnification. What you gain on the swings you lose on the roundabouts. The most important part of a camera's mechanism is the nut behind the viewfinder!

JAMES M. GIBSON.

A LITTLE while ago a customer brought along for repair a well-known Continental camera which seemed to have spent most of its working life under the sea. On dismantling the mainspring drum assembly, we found the spring to be broken in no fewer than thirty-five places. We can only conclude that fish are thirty-five times stronger than most of our customers.

London, W.4. A. E. BURGESS.

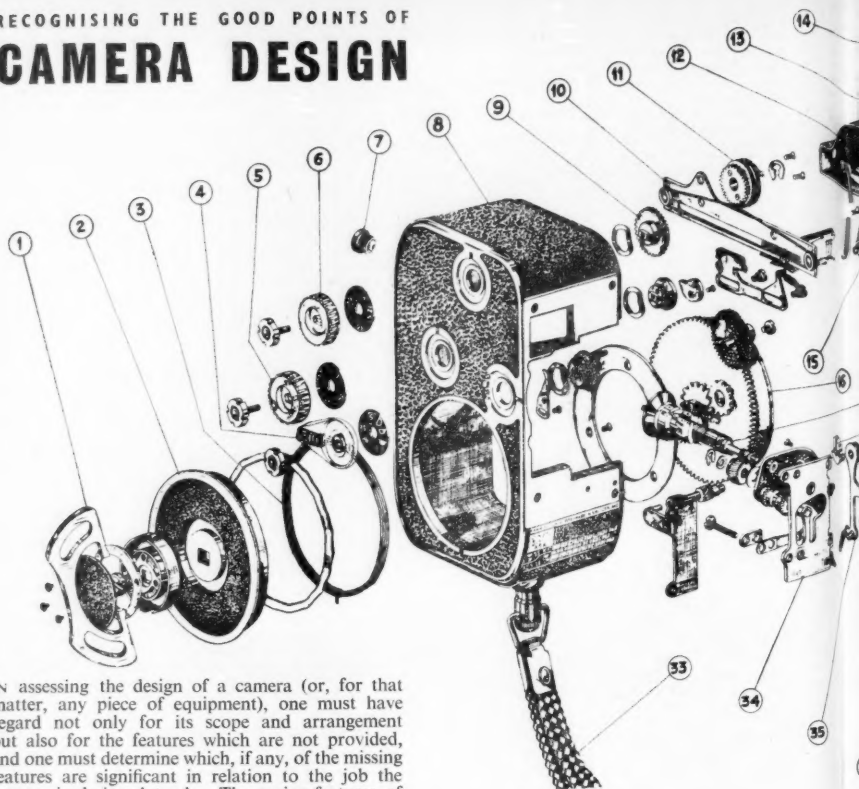
A. E. BURGESS.



GEORGE F. GUEST,
Huntingdale,
Victoria, Australia.

Very much rocked in the cradle of the deep.
(See letter from Burgess Lane & Co., above.)

RECOGNISING THE GOOD POINTS OF CAMERA DESIGN



IN assessing the design of a camera (or, for that matter, any piece of equipment), one must have regard not only for its scope and arrangement but also for the features which are not provided, and one must determine which, if any, of the missing features are significant in relation to the job the camera is designed to do. The major features of the camera illustrated here are:

- Variable filming speeds, and single pictures.*
- Variable shutter opening.*
- Variable viewfinder.*
- Twin-lens turret, with type D mounts.*
- Geared footage indicator with auto reset.*
- Photo-electric exposure meter, coupled with taking lens.*

Features not provided are:

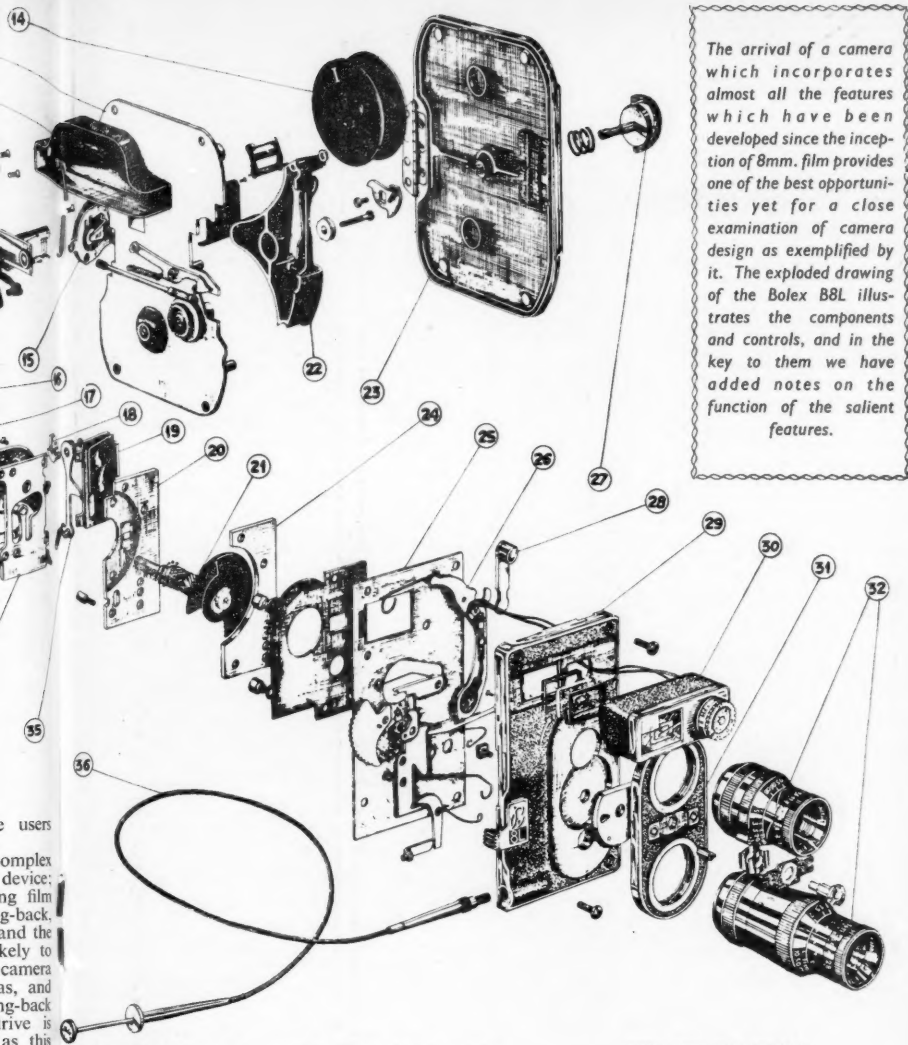
- i *Parallax correction. But prisms for this are available as a clip-on accessory.*
- ii *Automatic or magazine loading.*
- iii *Provision for hand-turn or electric drive.*
- iv *Sprocket feed.*
- v *Viewfinder coupled with taking lens.*
- vi *Automatic setting of lens aperture to suit subject.*
- vii *Reflex or visual focusing.*

The omissions, listed simply to enable an over-all view to be taken, must obviously be interpreted in the light of user preference and of economics. ii-v are to some extent inter-related. Though the standard spool-loading procedure is generally accepted, and calls for no more skill than will have to be exercised in many other ways if a worthwhile

film is to be produced, nonetheless some users prefer magazines.

Again, a sprocket makes loading more complex unless it is backed up by an auto-threading device; but a sprocket is a major step in assuring film steadiness and is an essential for winding-back, for otherwise the film loops would go wild and the resulting snatch at restarting would be likely to cause serious unsteadiness and occasionally camera jams. Moreover, these are expensive extras, and the number of 8mm. users who want winding-back facilities and hand-turning or electric drive is extremely small. And to be fair, as far as this particular manufacturer is concerned, these three features are provided in another model.

vi affects the number of errors likely to be made by the average cameraman during a shooting session. The drill is to reset the finder immediately after switching the lens turret, but coupling certainly prevents errors. vii is limited in application in more complex cameras due to the amount of presetting necessary and to the fact that standard inter-



KEY TO DIAGRAM

1. Winding key.
A silent auto-lock type of ratchet is provided, and so the key is turned back and forth to complete the winding. With camera securely clamped, winding can be done during a shot. With mechanism run down, it can be "inched" for examination by slightly turning the key.
2. Winding key base plate.

changeable lenses cannot be used without complications.

Another example of the interdependence of these features is the fact that provision of a reflex, see-through-the-taking-lens-while-you-shoot, viewfinder eliminates the need for a normal finder with its parallax and coupling problems. This, too, is available in another model. It is a "must" on the so-called "ideal camera."

CAMERA DESIGN

(Continued from previous page)

3. Retaining spring.
4. Variable shutter control.
This incorporates a sliding locking catch for positive location in the fully-open and half-open positions. It further acts as a fading-device operating control.
5. Speed control.
6. Variable viewfinder control.
The control range can be extended by special supplementary lenses designed to clip into position on the galvanometer housing (30).
7. Viewfinder eyepiece.
8. Camera body.
9. Viewfinder operating gear.
10. Viewfinder assembly.
Incorporates the sliding member carrying the negative lens element.
11. Viewfinder operating drum.
12. Internal viewfinder housing.
13. Mechanism plate.
Attached to this can be seen the footage indicator resetting mechanism which is coupled to the gate-opening lever mounted on the claw housing (22).
14. Film spool.
15. Footage indicator mechanism.
By direct gear drive from the shutter shaft through the gearing shown at 13.
16. Spring motor.
17. Speed governor.
18. Claw-stroke eccentric.
Mounted on a cross shaft driven from the governor shaft.
19. Pressure-plate assembly.
20. Film gate plate.
The gate aperture can be seen above the claw stroke recess in the centre of the recessed portion.
21. Variable shutter.
The two separate blades can be rotated relative to one another through the gearing shown. In the fully-open, normal-running, position they overlap.
22. Claw housing.
Carries the top sprung idler and the rubber friction peg used to control the film path. It also carries the gate-opening lever and the anchor for the door catch.
23. Camera door.
24. Intermediate plate.
25. Cover plate.
Carries the controls for the starter mechanism, including their link to the plunger for operating by cable-release.
26. Photo-electric cell, carried on lever.
27. Door lock.
28. Photo-cell operating trigger.
Swings the cell lever against spring action. When the camera is started, the catch shown at 25 is released, and the spring then retracts the cell from behind the taking lens to its inoperable position.
29. Front plate.
30. Galvanometer housing.
Carries the Perspex setting knob for the pointer, and also the viewfinder front window.
31. Twin-lens turret.
32. Lenses.
33. Handstrap.
34. Inner mechanism plate.

35. Claw assembly.

36. Cable release.

Many of these components also appear in the cutaway picture on p. 1152.

* * *

The stage now reached in 8mm. camera design is in many ways admirable, but the keen competitiveness of the market is such that designers cannot rest on their laurels. Asked to name two major problems of design, most experienced cameramen would, we think, name the same pair: film steadiness and viewfinder accuracy.

Of film steadiness it can only be said that the standard generally accepted for sprocketless cameras is lower than that expected from the best sprocket-fed cameras. The lower standard reduces effective picture sharpness. It is a more potent cause of variable picture quality than the minute differences between first grade lenses, and yet the latter differences are obviously a greater source of worry to many cameramen.

On viewfinder accuracy it is hard to be definite, because for so many shots and for such a large proportion of users the present systems are adequate and economical. But the advantages of a reflex finder make any lesser goal for the future unattractive.

We feel that these notes would be incomplete without a small additional bouquet to the leading camera manufacturers, who have all succeeded in building first-class reliability into their specifications.

UNICA Films for London

Members of the Grasshopper Group who attended the UNICA Festival at Bad Ems last year have enterprisingly arranged to present the major films from the international competition at the National Film Theatre on Sunday, March 22nd at 3 p.m. The programme includes the winners in all three classes (story film, documentary and genre) and the principal award winner. Tickets cost 2s. 6d., 3s. 6d., 4s. and 5s. The 4s. and 5s. seats are bookable at the theatre (South Bank, London, S.E.1, Waterloo 3232). Following the UNICA programme at 6 p.m. is the last of the Free Cinema programmes. Tickets for this, however, can be purchased only on production of B.F.I. membership card.

The UNICA films will also be shown at the Group's cinema (which seats 40) in Endell Street, W.C.1, on March 24th and 25th at 7.30 p.m. Tickets for these two shows cost 2s. 6d. and can be obtained from A. S. Baker, Y.M.C.A., Tottenham Lane, London, N.8.

Educational Television

The extent to which television broadcasts might be expanded to reach a wider public, through the use of educational films reproduced from televised feature programming is the subject of a study published by Unesco ("The Kinescope and Adult Education," H.M.S.O., 3s. 6d.). The research was undertaken in France by a team from the French National Scientific Research Centre; its purpose was to attempt to determine the value, to adult education particularly, of kinescopes, or tele-recordings, compared with conventional films dealing with similar subjects.

Films of televised features tend to suffer in definition, but the problem is being studied, and results obtained to date indicate that it will be largely overcome. Further, some television programmes are highly specialised in style and manner of presentation, and these qualities can detract from the impact of a film made for showing to other than TV audiences. In spite of these difficulties, kinescopes can be at least as useful as films in adult education and have, in fact, some advantages, e.g., they can be edited after the broadcast.



Behind the screen, the windows. The stage, concealing speakers and footlights, becomes a window seat when the show is over.

MR. KENNETH SCOTT of Plumstead, Cape Town, designed his own house and so made sure that there was adequate provision for film shows. "But I have done no more," he says, "than the average amateur could do, given the same circumstances and the same limited purse." The photograph suggests a specially built cinema, for the impressive-looking proscenium is a fixture and could not readily be disguised were the room required for use as a lounge.

Or so one would think. But in fact the curtains serve a dual purpose: they frame the screen but they also frame the large windows behind it. Roll up the screen into the pelmet, and there are the windows. But what about the stage, which conceals two speakers (tilted slightly upwards) and nine footlights on three separate circuits of white, red and blue? The stage becomes a window seat.

"I don't think a home cinema should look too much like the professional job," says Mr. Scott. "It should be simply designed and there should be no sacrifice of living-room comfort." The projection room, however, is not the sort of place you'd find in the average home, for it measures 10ft. x 3ft. 6in. and has a raised floor.

Strategically arranged in it—projector at shoulder height, other equipment at waist level—are a 16mm. Victor mag./optical projector, Grundig tape recorder, record-player for non sync., switches for two-way "house" lighting, slide projector (but used only on "State" occasions for such notices as "Kindly use the ash trays," "Intermission" and a slide for the Road Safety Association), fully equipped editing table, record rack and "a shelf containing thousands (it seems like it, anyway) of copies of *A.C.W.*" Projection is through a plate-glass port, and once a performance is under way, the owner-manager-projectorist joins the audience.

The auditorium is certainly bigger than most living-rooms—30ft. x 14ft. The 8ft. roller type beaded screen has adjustable blue velvet masking at top and sides for altering the format, but nowadays Mr. Scott seldom varies it. "A width of 8ft," he says, "meets all requirements except

A Window Is All You Need for a Proscenium

for the Home Cinema

for CinemaScope, and for that all that is necessary is to lower the top masking." But, of course, 30ft. is a sizeable throw.

The auditorium also sometimes does duty as a studio, for Mr. Scott is as keen on making films as on showing them. One of his more ambitious efforts is a 45-minute sound on tape comedy (Kodachrome), made with the help of members of a dramatic society. And he has, too, a collection of films of the family and of baby-on-the-lawn ("essential in every home.") For these he uses a Bolex H.16.

His latest project is a film record, with tape, of his son playing a Beethoven sonata. So far he has made more than 20 attempts at recording the sound, but still Scott junior is not satisfied. No more, of course, is Scott senior who, as his Home Showman's Philosophy mentioned below will make clear, refuses to be content with second best. Mrs. Scott and their second son also take a hand in the film chores without complaint. At least, she has one: having no daughter, she is compelled to assume roles which sometimes, she says, would give greater scope to teenagers. The dog, on the other hand, tackles all his roles without any modest misgiving.

And what should you think is Mr. Scott's bread-and-butter job—the job from which his home cinema provides relaxation? He's the manager of a cinema in Cape Town, and he has been in the cinema business most of his life. He was presented with his first substandard outfit (9.5mm. "Complete outfit for only £10 10s." Those were the days!) in 1929, when he was 19. Shortly after that he became a founder member of a club, one of several then being formed in South Africa, and in 1936 changed to 16mm.

His Home Showman's Philosophy, built up from nearly thirty years in films, he sums up in a few pertinent words: "Do not bore your friends with technical talk. Don't *inflict* movies on them—let them feel they would like to see more, and leave it at that until next time. Let your projected picture be sharp and clear and the sound crystal clear. Don't 'explain' why it isn't when it should be—and *has* to be!" And that just about parcels it up in the neatest and most valuable of packages.

Odd Shots By GEORGE H. SEWELL, F.R.P.S. F.B.K.S.

Sound Ideas It would be a good thing if tape enthusiasts showed as much ingenuity in the kind of sounds they produce as they do in securing sync. An outstanding (and lonely) example of the dramatic effect of imaginative sound is the reiterated notes that so strongly reinforce the emotional impact of *Solitude* (the making of which was described in *A.C.W.* last month). They were made with a piano, but other sources of sound can be used just as well.

A number of relatively simple tricks spring to the mind: the alteration of the pitch of natural sounds produced by recording and reproducing at different speeds; effects made by electronic oscillations; the strong amplification of quieter instruments such as the harpsichord or even the humble comb and paper; the tapping and scraping of objects not generally regarded as sources of musical sound. For a film made by a colleague of mine some years ago, we formed a small "orchestra" of people tapping with sticks of various sizes on larger resonant blocks of wood to create a sound picture of a huge weaving shed. The human voice, too, can be distorted in a variety of ways.

It's a Cinch In our world, to "cinch" is to hold the spool tightly while you pull on the end of the film so that the coils are tightened up. This is a very bad practice because the film layers, and any dust or grit caught between them, scrape over one another and cause scratch marks.

Cinching can also occur on the projector, particularly on some with auto. rewinds. The film is rewound with the coils loose, then when the projector is set for forward projection, threaded up and started, the resistance of the spindle carrying the rewind spool is great

enough to cause the film to be cinched up tight before the spindle starts to rotate. Have a look at your own machine!

Lost in Welter of Words For years I have campaigned against the type of title that proclaims: "Then we went to Bankdam on the Splash, and saw the bridge over the River Mudde and then took a trip to Ooze-by-Sea." The audience has to sit doggedly through all the film has to show it of Splash and Mudde before Ooze-by-Sea appears, by which time it has forgotten the name of the darn place, so long since did it appear on the screen.

Now, I note, they are doing the same sort of thing in spoken commentaries. The other night a shot of some coloured sunshades arrived such a long time after the commentator had mentioned them that they came quite as a shock. The rule should be: one statement, one sequence. Watch and listen to the really good documentary and commercial films to get the right idea!

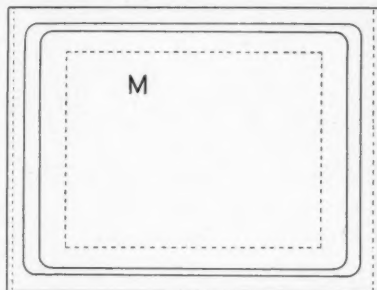
Coik So many amateur films—personal records and *avant garde* alike—have all the meaning in the world for their makers but are virtually incomprehensible for outside audiences. The American educational film people have summed them up in a lovely word: COIK—Clear Only If Known; that is, clear only to the makers. COIK points a problem that faces amateur and professional alike: "Am I telling them what I think I'm telling them?"

Safe Cleaner Most movie folk know that it is unwise to use the more volatile spirits, such as benzine, for cleaning film because of the danger of fire. Most use C.T.C. (carbon tetrachloride), which is so safe in this respect that it is a main ingredient in fire extinguishers; but not everyone realises that if it is inhaled through the burning end of a cigarette, it forms a poisonous gas, phosgene. For the ordinary user the danger is relatively slight, but for regular users, such as workers in film laboratories, it constitutes a real menace.



"We boast of equipment equal to that of any club," say Kensington Film Club in this month's *Newsreel*. Here is one item of it—a Bolex H16—being used for a scene for "Bachelors Do Marry." Like frustrated efforts in trying to get to sleep—everything conspires to prevent the would-be sleeper from dozing off—combating a minor bout of 'flu can provide the basis of a likely plot for a short comedy.

CENTRING AND ALIGNING TITLES



Easy enough if you remember that each side edge in most title card holders is covered by a retaining strip into which the card is slotted. Assume it to be $\frac{1}{4}$ in. wide (as in the tuler with location carriage described in the December issue), you will be left with $7\frac{1}{2}$ in. clear on an 8×6 in. title card—but it cannot all safely be photographed for fear of including the edges. The maximum area for photographing is $7\frac{1}{2} \times 5\frac{1}{2}$ in. Further, the projector gate is always slightly smaller than the camera gate, so that the amount of title area projected corresponds to $6\frac{1}{2} \times 5$ in. on the card.

The lettering must be set well inside this; maximum type area is $5\frac{1}{2} \times 4\frac{1}{2}$ in. if a cramped look is to be avoided. $\frac{1}{4}$ in. letters are desirable for 8×6 in. cards. The "M" in the diagram, drawn to scale, shows how it appears on a card of these dimensions. The centre of the type should be slightly higher than the centre of the photographed area to prevent the title appearing to slip out of the frame. (Note: these sizes are based on the standard 8mm. frame proportions: camera gate aperture 0.189×0.138 in.; projector gate aperture 0.172×0.129 in. The 16mm. frame has similar proportions of width to height.)

I learn from *Film and TV Technician*, the magazine published by the A.C.T.T., that National Screen Services have abandoned the use of C.T.C. in favour of cyclohexane which, although slightly more expensive, is completely non-toxic, does not affect the dyes in any of the known colour processes and is just as good a cleaner.

8mm. on the Industry is keeping a careful eye Up and Up on the progress of 8mm. Mr.

Peter Rigg, Editor of *Industria Screen*, said the other evening at the R.P.S. that there are some 8 million users of this gauge in the U.S.A., and that in the U.K. their number increases by 30,000 every year. Incidentally, he mentioned that Debie is putting out a projector into which the spool of film is laid horizontally. I can't help feeling a bit smug when I remember I wrote some 25 years ago that such a development was inevitable.*

Another useful piece of information concerned the new Permafilm Process, which protects film by removing the water content of the base and replacing it with certain "secret" chemicals. The B.B.C. have proved by tests that, whereas an untreated film sample would run about 210 times before starting to break up, the Perma-filmed one lasted for over 610 runs.

Something like pixilation, he pointed out (though he did not use that term), has crept into work study, as demonstrated by a special stop-motion device. We were able to see the movements of people and vehicles over a zebra crossing in a way that was not only highly amusing as Daborn's technique is amusing, but also provided an invaluable means of studying behaviour. Bell & Howell call their device

"Memomotion." John Hadland, who is already well known for his work on high speed cinematography, has also developed another variety of stop motion control.

Another exciting exhibit, not previously seen in this country, though it was illustrated in *A.C.W.* over two years ago, was the Siemens double-headed projector, which shows 16mm. visual film on the right side of the machine, and transports, in perforated synchronism with the pictures, sprocketed magnetic tape down the left side. The film spools share common spindles and the two sets of transport mechanism are closely locked mechanically. Since the professionals officially recognised 16mm., this gauge has certainly romped ahead!

Up-to-Date We are all familiar with "rushes," the prints supplied each morning of the previous day's work. Mary Pickford, in her autobiography, "Sunshine and Shadow," reminds us that the Americans call them "dailies."

Query Corner

Wanted

8mm. enthusiast in Durban or Maritzburg to take Kodachrome shots of Indian fire-walking ceremonies at Easter. Shots to order of British scenes offered in exchange. —Eric Goswell, c/o 114 Cheapside, London, E.C.2.

Companion using 8mm. or 16mm. to share continental holiday.—K. W. Morrow, 24 Thomas Street, Bessbrook, Co. Armagh, Northern Ireland.

Any 16mm. sound professional film trailer for use in documentary film on the cinema.—P. Foreman, 12 Deerpark Crescent, Paulsgrove, Portsmouth, Hants.

Winding handle and instruction book for Kinecam. Link and P chargers offered in exchange.—Franklin Johnson, Redcar Amateur Cine Society, 36 Eskdale Road, Redcar, Yorks.

Instruction manuals for: G.B. L.516 s.o.f. projector.—(G. Shields, 29 Golf Links Avenue, Gravesend, Kent, and S. Starling, 7 Olive Grove, Carlton Street, Hesse Road, Hull); Victor 40 s.o.f. projector.—(G. R. Meadows, 17 Market Street, Hetton-le-Hole, Co. Durham).

8mm. German newsreels of the 1930s and war years.—J. R. Coleman, 101 Morley Hill, Enfield, Middlesex.

Offered

Instruction manual for Cinemaster (Models D8, E8 and F8).—J. L. Tomlinson, 6 Brooklyn Road, Bromley, Kent, who expresses the "remote hope" that someone may have a single-run spool for Univex 100 Standard or 100 Ultrapan S.S.

*EDITOR'S NOTE. The Nizo 4 in 1 projector, in which the spools (of up to 400ft. capacity) are also mounted horizontally, has already appeared in Germany and will eventually arrive here. Details were given in Part 2 of our Photokina supplement in the January issue. As pointed out in the supplement, the advantages of this layout is that the operator can sit behind the projector and watch the film in comfort, with controls ready to hand, and that editing is facilitated. (The 4 in 1 has a built-in frame notching device and frame-line splicer, and a small screen mounted inside the lid).



The end of an era. The Clapham Pavilion as it appeared in 1911, when the film was "The Delhi Durbar." In 1958 the Pavilion had shown its last programme, a double bill of horror films. Now its place has been taken by a garage, and only the name remains in "The Pavilion Service Station," on a site which can perhaps now claim to be a collector's corner.

Collector's Corner

By KEVIN BROWNLOW

ALL over the country, film libraries, hit by TV, are selling up their old films. Original Kodak prints, which were almost unobtainable a short while ago, are now becoming quite plentiful. And collectors are faced with a problem: should they spend a great deal of money salvaging these rare prints while there are so many on the market, or should they wait until prices are lowered at the risk of losing many of them?

It's a very difficult question. Obviously these films are not always acquired by collectors. Rare prints run through cheap projectors in bad repair are constantly being destroyed. A few weeks ago I bought a copy of one of Rin-Tin-Tin's best films, *The Hills of Kentucky*, and I discovered that every sprocket hole was damaged and that the film was practically unprojectable. And I know too well that it is practically irreplaceable. If we allow such films to be acquired by the casual home showman, many more will be lost in the same way.

In the hope that other collectors will take the initiative and preserve these films while there is still time, I propose giving the names of dealers who are selling rare prints from their 16mm. libraries as often as I hear of them.

Godley Spears, Ltd., of 2-8 Shudehill, Manchester, have slowly been disposing of an enormous library of Kodoscope prints. All their dramas (*Beau Brummel*, *The Lost World*, *Son of the Sheik*) have been sold. But there are still many rarities, particularly comedies and documentaries. Condition varies—unappetising titles, like *Grass*, which is actually the superb Schoedsack/Cooper film are almost perfect, but the more popular films are understandably in less good condition. And don't be put off by the titles in the documentary section. Remember that *Berlin* was taken in the 'twenties. And that *Russia (Leningrad and Industry)*, made at the same time, is much more interesting than its sounds!

OTHER PEOPLE'S COLLECTIONS (1)

THE FIRST thing I saw as I stepped into Kenneth Wheatland's St. John's Wood flat was a large pile of 9.5mm. films. I glanced at the titles: *The White Flame*, *Piccadilly*, *The Prisoners' Song*. . . Nothing unusual. "Is this the majority of your collection?" I asked.

Kenneth Wheatland looked at me unkindly. And I remembered his classic reply when the B.F.I. asked to examine some of his films. "You can come and see them," he said. "But send a lorry."

He pointed to another pile, and slowly I realised that every corner of the room was packed with films—*Casanova*, *Unto the Strong*, *Napoleon*, *The*

Promised Land—stored in a variety of different boxes from X-ray packets to soap cartons.

Kenneth Wheatland, a member of the staff of the Science Museum, used to be an electrical engineer with the Merchant Navy. During a visit to Buenos Aires, he bought a selection of notched films with Spanish, French and English titles at 7d. a reel. I asked if I could see them.

"I'm afraid they're in the shed," he said. "There's just no more room in the house." As we left the room I looked back at his vast collection. I could see his point.

Outside, Kenneth Wheatland unlocked the shed's double doors. "I dropped my torch yesterday," he said, "and the shed has no light. So we'll have to use candles." I followed him into the murk.

"These are the only other films I've got," he said, and he struck a match.

As the spluttering light penetrated the foggy interior of the shed, I saw a collector's dream of paradise. Then the match faded, and I waited for the candlelight to confirm the incredible vision.

"These are the films I'm going to screen to the youth club," said Kenneth Wheatland, lighting the candle. "We have two shows a week."

Unbelievable Sight

He held the candle up and I saw again this unbelievable sight—shelf upon shelf, reel upon reel, can upon can of 9.5mm. films. Under the shelves and lining the shed were more films, bursting out of the boxes which contained them. There were even films in compartments above my head.

"I buy in bulk," he explained, needlessly. "Only yesterday I bought 144 more reels."

Shakily, I asked if he had many duplicates.

"Oh, dozens," he said calmly. "But I don't want to sell or exchange them until I get the collection organised. And that may take years."

On these shelves alone were at least five hundred reels. In his flat were scores more. For this is probably the largest private collection of 9.5mm. films in existence. But is it the most selective? I asked Kenneth Wheatland why he began collecting. Was he particularly interested in silent films?

"Not really," he said. "They're so slow, aren't they?" (I didn't answer that one.)

"No, I give shows to clubs. (They pay for them.) I wouldn't show them silent films if I could have talkies—after all, talkies are definitely better, aren't they?" (Another profound silence.)

"But talkie equipment is too bulky. And if the Teddy Boys rioted, I couldn't get a sound projector out of the room as quickly as my 200B."

(Continued on page 1164)

Film Tension, Lamps and Spools

are among this month's topics discussed by CENTRE SPROCKET

THE DISRESPECT with which amateurs treat their films as soon as they have been processed is astonishing, yet the value of many personal records grows with the years, so that one would think that keeping them in first class condition would be a matter of considerable importance. Two of the most common causes of damage are stretching due to too tight a feed spool spindle or friction brake, and cinching due to too fierce a take-up clutch and/or too small a take-up reel core diameter.

To avoid damage to 9.5mm. stock from film stretch, the tension in the film should not exceed 2 oz. pull as it leaves the feed spool. The tension in the film will be at its maximum when only two or three turns are left on the core. A good take-up is one that does not subject the film to a tension greater than 3 oz., or less than about 1 oz., at any time *with any spool*. This latter proviso is important, as film reel cores vary enormously in diameter.

The usual take-up drive is via a friction clutch, and it is asking too much of a such simple mechanism that it shall cope with everything from the core of a Pathescope 30ft. reel to the limits of a Pathescope or Cyldon 900ft. reel, i.e., a torque radius change of from 1½ in. to 10½ in.—a ratio of over 8:1. With any 9.5mm. projector, which takes up successfully on the 10½ in. diameter, there will inevitably be cinching on the 1½ in. diameter.

My own solution to the problem is to standardise on 300ft. or 400ft. reels, such as the Pathescope type, which have a core diameter of 2½ in. and 2½ in. respectively. When I have adjusted my take-up tension so that it does not exceed 3 oz. on the film when taking up direct on the smaller of these cores, the projector then copes when taking up on the outside diameter of the 900ft. reel. Under such conditions, the torque radius change is reduced to the ratio of 2½ in. to 10½ in. or about 4½:1.

To check the adjustments on your own projector you will need a small spring balance, which you can get at all good tool stores for about 7s. 6d. Believe me, it is money well spent.

The Lamphouse Turned Green

WHEN the lamp in my 9.5mm. projector failed recently, I replaced it with one bought in 1953, which, apart from testing at the time of purchase, had not since been used. After two reels of film had been run through, the brightness fell rapidly, and I discovered that the new lamp had swollen so as almost to fill the lamphouse, and had turned a dark green! On dismantling the lamphouse I found that the condenser rear element had been shattered where the hot lamp glass had made contact with it.

As the circumstances were unusual I returned

the lamp to the manufacturer, who supplied a replacement free, and offered to compensate me for the damage to the condenser. It appeared that a minute leak had developed during the shelf life of the lamp, and over the years air had got in, together with water vapour. When it was switched on, tungsten oxide had rapidly formed on the inner surface, increasing tremendously the absorption of radiant energy from the filament and so raising the temperature above the softening point of the glass. The heat also increased the pressure in the bulb, which then expanded, impeding the air flow.

One does not know how long a lamp has been on the shelf when one buys it from the shop, so it seems prudent to carry out tests. As for the many ex-Govt. lamps now on sale, these may in some cases have been stored for many years. For myself, I shall now test my spare lamps at six-monthly intervals (by running them in the projector for about 15 minutes and observing them through a dark glass), instead of thinking about them only when the one in current use fails.

Filters and Filter Hoods

USERS of Pathescope cameras have always been fortunate in having a wide range of filters to choose from, but there is one notable absentee the Wratten 85, which permits the use of Kodachrome A in daylight. So long as Kodachrome was obtainable only in 25ft. lengths in chargers, its absence was no hardship, since one is unlikely to want to change from interiors to exteriors in the middle of so short a length, but with the arrival of the 50ft. spool-loading Lido, the situation has changed. Even if one *does* want to change over half-way through a charger, one would lose only 6in. or so of film, but with 50ft. spools it's a different matter. So can we have a Wratten 85, please?

In the matter of filter hoods we are not so fortunate. Pathescope say hoods are unnecessary because the lenses are set deep in the body of the camera, but when light strikes a filter at an oblique angle, it will cause scatter and flare (due to internal reflections) before ever it reaches the front element of the lens. It would be interesting to know how 9.5mm. users have solved this problem.

Back to Loose Coils?

UNLIKE 8mm. and 16mm., 30ft. Gevaert and Pathe films are returned from processing without leaders. One can argue that, since these short lengths will be joined to others, leaders are unnecessary—but then why return them on a spool ready for projection? A few years ago they were despatched in loose coils, and so far as the serious user, as distinct from the cine snapshotter, is concerned, there's something to

be said for a return to this arrangement—if it can be accompanied by a small reduction in price, which the manufacturers might be able to manage if they were able to save on spools. For the dyed-in-the-wool nine-fiver who accumulates quantities of these spools finds them an embarrassment rather than a help. They are a little too cumbersome to be used conveniently for editing, and the end of the film gripped by the core slot tends to get damaged.

Cleaning Off Cement

I HAVE found that methylated spirits, which one normally uses for cleaning splicers and brushes, won't do for equipment which has come into contact with the new Pathescope cement. Pathescope told me that they advise hot water for cleaning it off, and added that they would publish a note to this effect in the *Gazette*. That was several months ago, and the note has not yet appeared, so I hope these few lines will serve instead.

The new cement is a considerable improvement on the old. Not only does it join stock of different manufacture with ease, but it also simplifies the repair of old, brittle films (for which job the splicer must be in perfect condition).

Wanted: Film Cleaning Service

DURING the last 18 months I have been steadily making good the neglect of years by titling all my family films, which now require to be cleaned before copies are made. Attempts at cleaning them at home with a proprietary film cleaning fluid were only partially successful, for some of the dirt had been baked on by the heat of the projection lamp, and some appears to be filling scratches and is impossible to remove by conventional hand cleaning methods.

Where to See the 1957 Ten Best

Leicester. 24th, 25th, 26th and 27th Feb., 7.30 p.m. Presented by Leicester & Leicestershire C.S. at Y.M.C.A. Theatre, Granby Street, Leicester. Tickets 2s. from I. E. S. Jobling, 20 Allandale Road, Leicester.

Wolverhampton. 26th Feb., 7.30 p.m. Presented by Wulfrun C.C. at Wulfrun Hall, Wolverhampton. Tickets 2s. 6d. from C. Worrall, 38 Himley Crescent, Goldthorpe Park, Wolverhampton.

Sutton-in-Ashfield. 27th Feb. Presented by Ashfield C.C. at Congregational Church Hall, Victoria Street, Sutton-in-Ashfield, Notts. Tickets 2s. from H. L. Twidale Ltd., Outram Street and Portland Square, Sutton-in-Ashfield.

Thornton Heath. 28th Feb., 8 p.m. Presented by Croydon C.C. at Community Centre, The Pond, London Road, Thornton Heath. Tickets 2s. from H. Fanconi, 13 Penshurst Road, Thornton Heath, Surrey.

Sevenoaks. 5th Mar., 8 p.m. Presented by Sevenoaks C.S. at Kings Hall, Sevenoaks. Tickets 2s. 6d. from L. E. Bennett, Midland Bank Ltd., 69-71 High Street, Sevenoaks.

Donaghadee. 6th Mar., 8 p.m. Presented by Donaghadee Camera Club at Orange Hall, Donaghadee, Co. Down. Tickets free from R. E. McKnight, New Street, Donaghadee. Collection to defray expenses.

Luton. 6th Mar., 7.30 p.m. Presented by Luton F.S. at King Street, Congregational Church Hall, Luton. Tickets 2s. 6d. from P. W. Eling, 101 Walcot Avenue, Luton, Beds.

Belfast. 7th Mar., 7.45 p.m. Presented by Belfast C.P.A. C.S. at Minor Hall, 47 Howard Street, Belfast. Tickets free from C.P.A. Office, 47 Howard Street, Belfast. Silver collection.

St. Helens. 9th, 10th and 11th Mar. Presented by Cine Section of St. Helens Camera Club at Y.M.C.A. Buildings, North Road, St. Helens, Lancs. Tickets 2s. from Y.M.C.A.

But I know of no firm operating a film cleaning service for 9.5mm. The 16mm. user can have his precious family records hardened and waxed as well. The need for such a service for 9.5mm. is certainly no less.

9.5mm. Perforations for 16mm?

THOUSANDS of feet of silent 16mm. film find their way to the silver reclamation merchants because the sprocket holes have been damaged, though the picture may still be serviceable. Since there is very little difference in the dimensions of the picture area on 9.5mm. and 16mm., it should not be impossible to slit and punch 16mm. film to 9.5mm. standards, thus giving damaged 16mm. prints a new lease of life and adding to the attractions of the other gauge. Even if 16mm. libraries didn't think it worthwhile going to this trouble to get increased returns for their product, the idea might perhaps attract the keen experimenter. I hope it does!

I MENTIONED last month that Duplex does not seem to have caught on—I personally don't know of any dealer who stocks the equipment or films or of any individual who uses it. Now a Pathescope representative tells me that an interest has been shown in it in the north. Perhaps the canny Scot is more alive than most of us to the advantages of a system which gives you a 50 per cent. bigger picture than 8mm. at two-thirds the cost of that gauge.

EXPECT Popeye to disappear from the catalogue! I learn that the rights have been purchased by a television company. Will this famous cartoon character now merit the attention of the Vintage Film Circle?

and J. P. Atherton, 29 Kingsway, Newton-le-Willows, Lancs.
Brentwood. 14th Mar., 8 p.m. Presented by Mid-Essex F.S. at Congregational Hall, South Street, Brentwood, Essex. Tickets 2s. 6d. from D. W. Gravett, 24 Kilworth Avenue, Shenfield, Essex.

Glasgow. 14th Mar., 7.30 p.m. Presented by Pearce Institute C.C. at Pearce Institute, Govan Cross, Glasgow, S.W.1. Tickets 1s. 6d. from D. Jenkins, 67 Forfar Avenue, Glasgow, S.W.2.

Erith. 20th and 21st Mar., 7 p.m. Presented by Welling & District C.C. at Electricity Showrooms, Pier Road, Erith, Kent. Tickets 2s. 6d. from W. E. Osborne, 110 John Wilson Street, Woolwich, S.E.18.

London. E.4. 21st Mar., 7.30 p.m. Presented by Acorn F.U. at Parish Hall, Ridgeway, Chingford, E.4. Tickets 2s. from G. E. Lansdown, 34 Horsley Road, Chingford, E.4.

Dover. 23rd Mar., 7.15 p.m. Presented by Dover F.S. at Dover Harbour Board Social Club Hall, Slip Passage, Dover. Tickets 2s. from Miss J. M. Simmonds, 1 Knights Way, Dover, Kent.

London. S.E.13. 23rd Mar., 7.30 p.m. Presented by Meridian F.U. at Unitarian Hall, Lewisham High Street, Lewisham, S.E.13. Tickets 2s. 6d. from R. Ash, 89 Bromley Road, Catford, S.E.6.

NO LONGER SUBSTANDARD

"Now that industry as a whole is using 16mm. and 8mm. as a standard aid," write Substandard Film Finishers Ltd., "some people may think that our name indicates an inferior product." So they are changing their name to Filmatic Laboratories Ltd. Their address remains the same: Lonsdale Road, London, W.11, but they have new telephone numbers: Bayswater 9391-2. Following their recent successful entry into the monochrome reversal field, they are shortly to introduce an Eastman Colour service.

How Would You Have Developed This Plot?

WOULD you dare to ask an amateur actress to turn out for a retake of an unsuccessful shot the morning after her wedding? Frederick Lorenz, who directed *To Have and to Hold*, the Bristol C.S. comedy which won an "Oscar" last year in the Ten Best, didn't, either. The morning after was the only time the production unit and the other leading player could attend.

The shot to be retaken was a lengthy pan, on which the opening titles were superimposed, of husband and wife descending the stairs and moving across the hall of their house. The lettering was overexposed. There was only one thing for it: the newly-wed must be replaced by another player. And that involved not only a retake of the pan but of every shot in which the wife appears.

Fortunately she appears only at the beginning and the end of the film. At the start she ministers to the comfort of her husband, a heart-throb columnist. The room is lined with his books: "Lasting Love," "Perfect Partnership," "Wonderful Wedlock." . . . Leaving the breakfast table she goes out of frame—to the bookshelf to take out the book he wanted, which is seen in close shot on one of the shelves—and back to the table with it. Three shots, you say? No, only one—"the most satisfying one in the whole film to me," says Lorenz. And that not a panning shot.

It was made possible by the fact that the setting was a modern house furnished in contemporary style, the breakfast room being separated from the living room only by open type bookshelves. We see the shelves in the foreground, and through them the breakfast room, husband and wife well in the picture. The large windows in the breakfast room gave adequate light, but photofloods had to be directed into the shadowed corners and the bookshelves lit to match the sunlit background.

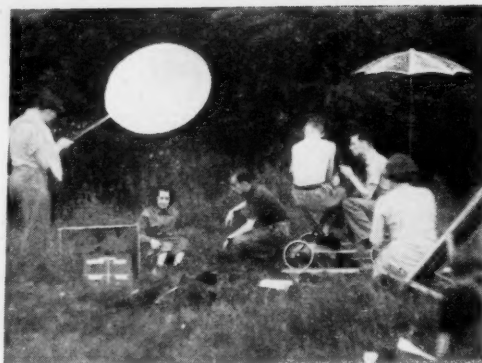
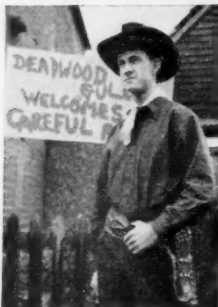
The camera was focused on this background, but as the wife moved towards the foreground, focus was pulled on her, and the title of the book, when she reaches it, is in full focus. Then, as she turns, the focus is changed to cover her husband in the background. The film—perhaps needless to add—is in monochrome. So spacious a setting would have needed a prohibitive amount of light for Kodachrome, and mixing daylight and photoflood light would have created a problem—a problem to which,

(Continued on page 1164)

A sequence (reading from top to bottom) from "To Have and to Hold"—Tony Power, heart-throb columnist on a woman's magazine, arrives at the office under the admiring gaze of the staff. Note the use of bold close-ups. The preparations for his arrival also help to bridge the time lapse between his getting out of the car and appearing at the door.



FRAME ENLARGEMENTS FROM "TO HAVE AND TO HOLD"



Although their films have seldom hit the headlines, Wimbledon C.C., one of Britain's oldest clubs, have remained constantly active. Their earliest productions called for a resourcefulness not always matched by post-war societies: professional-looking reflectors for location work, the hiring of horse and wagon for "Wild West Wimbledon." Now they have turned full circle in film production with "Black Ace Rides Again" (still at bottom left).

... But They're Not So Keen Today

By DENYS DAVIS

2nd January. There was no music at one of the big club nights. So a member wrote this, which was reprinted in their magazine: "I rather gathered that (a) the musical director did not turn up at the club night, (b) that no one had heard from him that he wasn't coming, and (c) that the club records are kept at his house." The writer goes on to suggest that the member responsible was guilty of bad manners for not making alternative arrangements and winds up in fine style by demanding that the club's property should be made available to all members.

This calling a spade a spade is a fine thing. So many good clubs have withered away for lack of a little straight speaking. I yearn for a return to the enthusiasms of the earlier days of amateur film making and often look back at bound copies of this and other pre-war magazines which make some of the efforts of today's so-called Angry Young Men seem spineless by comparison.

Now that I am in this nostalgic mood, I must record the arrival of a nice letter from Mr. A. O. W. Shepherd, who identifies himself as the chap who had the crew cut to end all crew cuts in order to be able to play a German officer in Planet's famous war film, *Refuge* (a Ten Best winner of many years ago). Then the clubs lived and breathed cine, spending long weekends on concentrated filming bouts. Now, he writes, he was over at Planet a few weeks ago for their Ten Best presentation and

thought that the club seemed a shadow of its former self. The amateur movement appears to be in poor shape, he says. I agree, but believe that those of us who dig in our heels will yet see a revival of intelligent, worthwhile amateur film making clubs. Meanwhile, *courage, mes braves*.

3rd January. Filmed a children's Christmas school show which was being specially re-enacted for the benefit of our cameras. We had three, including one (with a borrowed zoom lens) set dead centre of the hall and mounted high up on a table perched on another similar table. The danger was that the tripod might have slipped, when down would come Denys with tripod and all! We solved the problem by standing yet a third table on the pile, but upside down. It was then impossible for a tripod leg to slip out of control, while a stout cord tied to each of the legs sticking up in the air induced a nice sense of security. A similar set-up might provide the basis for a temporary projection box in a small hall; it should not be difficult to prefabricate a neat folding screen to fit closely around the front and two sides.

By seeing the show previously presented before an audience, we were able to note those parts which would come over best on film and to prepare a shooting guide to avoid film wastage. My camera was used to cover the full stage area broadside on and to provide MS and CU shots. A second camera, with turret head, was set up half-way down the hall and slightly to one side.

I would take a shot and then, just before stopping, flash a torch signal to the second cameraman to start up, so that there would be sufficient frames to facilitate smooth editing cuts. Sometimes, Michael would flash back a signal to me and I would then take another shot to overlap the end of his action, having meanwhile operated the zoom lens to give some variety.

I think the use of our third camera was novel. We kept it backstage throughout for quick hand-held shots from the wings of the performers but, more particularly, for unobtrusive shots of harassed teachers, dressers and parents pushing the kids on. John, who had a list of what we hoped to film, concentrated exclusively on our selected performers and but very seldom filmed other children who would not appear in the film, but he got one beauty of a shot of a little girl tugging down a kid's pants just before he stepped on stage. We just had to use it, continuity be damned!

4th January. Four short 16mm. Kodachrome films arrive today from a Mr. Harold Sherwin who asks for their return to an accommodation address. You know the sort of thing . . . just a string of letters and a London postal district so that the sender's identity can remain secret. With an address like that, one could have been excused for half-expecting a half-hour show of so-called glamour movies, but in fact the films proved to be quite innocuous scenes of the countryside presumably taken last summer. "Mr. Sherwin"—if that really is his name, which I doubt—gives me full permission to "go full blast" at his films, provided my remarks are constructive.

Well, secrecy or no, I try always to be constructive and have, indeed, sent a long appraisal of each film for his personal attention. In the space available here, I cannot fairly write about them, even though they present a commonly met problem which is worth a passing mention. All four are perfectly filmed so far as exposure, composition and general photographic values are concerned. The close shots are a joy. All the scenes are far above average. In a number of

them is a bright red bubble car, index number GMD 909. Each film is titled at the start by the simple expedient of writing with white chalk on a blackboard, and a variety of odd "End" titles is spliced to each reel.

But none of this fooled me for a moment, "Mr. Sherwin." In the first place, those four reels make a whole, in the order "Sunday Jaunt," "A Day Away," "On Wheels" and, "Cine Snaps." There is evidence of many linking sub-titles having been removed, presumably to lead me up the garden. Finally, "Mr. Sherwin," I should say so skilled a practitioner as yourself has probably won at least one "Oscar"—perhaps more. So who is fooling whom? By the way, it was careless of you to have left in the shot of that bubble car. Many readers may identify you through it. When you write again, please don't forget to enclose a P.O. to cover the cost of the return postage I had to pay on your films.

7th January. The current issue of *Amateur Film Maker*, the I.A.C. quarterly, contains a kindly review of my latest Fountain Press book, *Perfecting the Film*, for which I thank the anonymous reviewer. In this book I have tried to pack practical tips without padding to help people when their films have been returned from processing and then, after a few screenings, been all but forgotten. Whether they work on 8mm., 9.5mm. or 16mm., the problem is to convince readers that *creative* film making mainly begins after Kodak have done their part of the job.

The plain fact is that unedited films are a bore; and so, very often, are the people who project them. It is the chap who plans and edits who keeps in this wonderful hobby longest and gets the most pleasure from it. The chances are, too, that in the long run he spends the least money on it. It is for such folk that I wrote *Perfecting the Film*—and have been admonished by the I.A.C. for suggesting in it that an overlong pan shot can be salvaged by breaking it into separate shots for intercutting with more static material. The reviewer contends that a pan should start and end with the camera steady on an object of interest, and that a bad pan deserves only one fate. Of course, he's perfectly correct!

10th January. World Wide Pictures have made a fine film of the recent Antarctic crossing—you'll probably see it at your local cinema. But I wonder if any amateur would have started a film with shots ruined by a deep scratch dead in the centre of the frame—the only shots in the entire picture to exhibit such a blemish. In a long picture which is snow, snow and yet more snow, surely they could have found some-



Slapstick in back garden settings was a popular feature of club films then as now. This is how they set about a scene for "Evasive Len," Wimbledon C.C. film made 21 years ago.

thing else to replace shots that came on even before the opening titles. Makes you think, doesn't it?

Something else to make you think is currently to be seen in a fine Russian film called *The Cranes are Flying*. Start concentrating from the moment the camera picks up the girl leaning from the window of a bus, when you will see one of the most difficult shots attempted for many years past. And a word, too, for the leading lady, who is quite delightful.

28th January. I hope you will support the two Polish Film School programmes which are to be presented at the N.F.T. from 11th March. Many of the films to be shown have been made by young men and women, who, beginning as true amateurs, hope to make their career in the professional studios. (A later part of their five year course sets them to work in the studios on commercial releases.)

It is not for their most ambitious films that I

hope you will see the programmes, however, but for their earlier efforts. These are people who use their cameras to say something. You may not "dig the message," but at least you may agree that their films make a nice change from the cosy little amateur films we have over here.

A few days after this short season, the B.F.I. will present the last of the Free Cinema programmes. I'll leave it to other writers on other pages to explain why the series has died the death and content myself with urging really keen enthusiastic amateurs to get together to make a handful of interesting experimental, true-to-life films. Instead of the inevitable summertime cry of "Tennis, anyone?" let's try a period of "Film-making, anyone?" I'll be glad to effect contacts in the London area this summer and already have a short list of names if you're interested. Users of all three gauges equally welcome.

Society, Film, Mark One

"The men wouldn't want your film shows, Corporal." But they did

By BRIAN M. RANDALL

"DETAIL 'shun! Quick march! Lef-ri-lef-ri-lef-ri, right wheel left wheel mark time *Halt!*"

I had arrived in front of the company commander again. Staring above and behind his head at the flaking distemper and decaying wall, I marshalled his thoughts.

"Sir, I should like your permission to start a film society in the barracks, Sir."

The Major, being more accustomed to replying "*Why* did you throw a bayonet at the R.S.M.?" or "*Why* did you go absent for three years?" was obviously put out. Then, quickly recovering himself, he said, aghast, "*Why* do you want to form a film society?"

In reply I painted a dismal picture of a shaven-headed sprog sitting evening after evening scraping broom handles, ironing the wrinkles out of his best boots with a hot spoon, or trying to pull a piece of his pyjamas through the barrel of a .303. What better than a film show to lift the heavy burden of life from his weary shoulders for an hour or two?

"But the men wouldn't want your film shows, Corporal. They have NAAFI. Anyway, apart from that, if I did say 'Yes,' you'd have to use the camp projector, and it's on *my* signature. What if it blew up, eh? And where would you show the films? The Regimental Theatre! That's on *my* signature as well. How do you propose to heat the damn place? Camp coal! March him out, Sergeant Major!"

I pondered for a few days and decided that if I was to be the knight in shining armour, a different approach was necessary. I tackled another major, whose preoccupation with NAAFI rebates and the cost of cricket balls was quite phenomenal. He was, in fact, in charge of the Regimental funds. I painted a picture of a vast profit-making machine—my film show—and I offered to cut NAAFI in on the deal, thus probably trebling the rebate. The battle was won, and shortly after I was given the necessary

permission to use the projector, cookhouse chairs, camp coal, regimental theatre and a host of other things which I and two fellow spirits had listed.

Little realising how much trouble was in store, we began to try and sell tickets at 1s. 6d. each for the first show. The sprogs did not exactly react as I had visualised. Their interest in boots, brooms and pull-throughs was proof against even Marilyn Monroe. Admittedly the sergeants had put in a word:

"Has you may or may not know, there is a film show on Friday evening. I do not mind you hantending but if any one forgets hit's Hadjudant's parade at 0830 hours on Saturday, 'e won't be getting the sort of week-end 'e's 'oping for."

As most people are aware of the sort of week-end a healthy soldier *does* hope for, it was obviously no mean threat. Nevertheless, by fair means and not so fair (after all, we did have two stripes) we sold enough tickets to cover half the hire charge, and the big day arrived.

It was ironic that on that one day we really did work in the army, jeers of "skiver" were mouthed at us and unmentionable names shouted. The first thing to get under our skin, however, and worry us sick, was the absence of films. *From Here to Eternity* and *On the Water-front* had been booked, but there was no sign of them. Then there were the projectors which had different lenses. This meant positioning one half-way down the hall and the other at the back, in order to get both pictures similar.

The sound was different from each projector, too, as we found when we ran through a test strip of film. The commentator seemed as if he was speaking through a boot on one, and in the middle of a bird aviary on the other. Various adjustments were made which blew a fuse, hastily mended with a cap badge pin, and the cause of the trouble remained a mystery.

There were a hundred other snags. The Irish cook sergeant did not want his begorrah chairs removed from the dining room. The fires went out because the flues were blocked. The films had to be fetched from the railway station, and so on and on and on.

It was a small audience which started the slow hand-clap as we waited hopefully for late arrivals. NAAFI, geared for big business with tea urns, cakes, cigarettes and chocolate, glowered at the back. Mercifully, they disappeared into darkness as the first film flickered on to the camp screen, to wield that magic which only a film can bring.

The atmosphere gradually warmed and became friendly. Cigarette smoke curled upwards, the projectors clattered away and the story unfolded. Now and again there was a blood-curdling shriek from one of the loudspeakers, or the sound of heavy boots tramping relentlessly to the exit and back. Once a cable was dislodged and everything went dead, except the audience, of course.

The company we were hiring the films from sent several shorts in addition to the features, and we showed the lot, commencing at 6.30 and finishing at 10.30 p.m. At least no one complained about not getting their money's worth.

As this venture had lost some six pounds of depot funds, I knocked on the door of the Major's room next day in some trepidation. To my astonishment, however, he was jubilant about the show. Somehow he had heard that those who did go had enjoyed it. "The next one" he said, "will be better. I will give you ten pounds to have a larger screen made and money to buy a bigger lamp for the projector. Also I have spoken to our neighbouring unit and they have offered the loan of their projector, which is the same model as ours. Go ahead and arrange the next show."

From then onwards the society never looked back. Mistakes were corrected, change-overs between reels became fast and slick, NAAFI took more money in one night than they usually did in a whole week, and the theatre was packed to suffocation with all ranks, married families and visitors. One night the company commander came to the film show, bringing his children with him. Remembering that it was he who made the original objections, I felt that the battle really had been won.

But there is one sad note. No one would take the project over when we were demobbed. In some ways I can't blame them.

Microphone Boom from Lighting Set

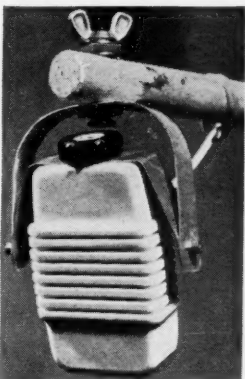
By BERNARD KING

A FEW weeks ago I was engaged on recording a commentary for a family film, read by a friend, an amateur actor. Everything went well but for one small thing. As recommended by the makers, I wanted to place the microphone at about 1 or 1½ ft. from the

commentator. And, of course, I wanted him to be comfortable and so placed that he could see visual cues. Placing the microphone on a small table involved a certain amount of obstruction.

The most effective solution would undoubtedly have been a microphone boom, but that seemed out of the question until I remembered that I had a Kodaflector lighting set doing nothing. With the aid of a piece of wood dowl 4 ft. long and 1½ in. in diameter, a useful boom materialised in an hour and a quarter, ready for the next session. The time spent on it included the making of the pan and tilt yolk from scraps of thin sheet metal. It was lucky that the Philips microphone had a ½ in. screw thread and therefore needed only a continental/English camera adaptor to hold it in place on the yolk.

A ½ in. hole was drilled in the wood dowl about 9 in. from the end. The dowl is slipped over the vertical rod of the lighting set and held in place by the adjustable arms. I

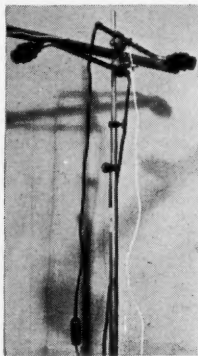


Pan and tilt yolk of boom, showing continental/English camera screw retaining Philips microphone.

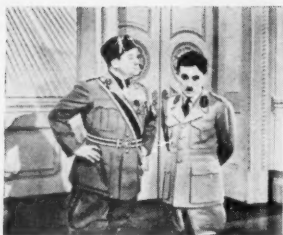
would not suggest that this boom should be used for shooting, but those ambitious enough to try lip sync. could slip the dowl off and use it as a "fish pole" boom, as in professional practice.

PRICE REDUCTION

Good news for 8mm. users: the price of the Specto 8 projector has been reduced from £31 10s. to £27 10s. A full test report on this machine appeared in *A.C.W.* for October, 1958. Our summing up: general standard of engineering excellent, workmanship good throughout, care taken with things not immediately obvious.



The One Hour Boom (but add 15 minutes taken in looking for mislaid tools!), showing ½ in. dowl retained by adjustable lamp arms on Kodaflector.



AT YOUR CINEMA

PERSONAL PRODUCTIONS

Revival of a Chaplin masterpiece, John Ford's latest film and the biggest job of animation ever tackled by one man are featured in this month's releases.

By DEREK HILL

Charles Chaplin as Hynkel and Jack Oakie as Napoloni in "The Great Dictator."

THE REVIVAL of a Chaplin masterpiece, the premiere of John Ford's most personal production, the commercial distribution of the longest animated film ever tackled by a lone worker, something new in trick photography, the latest and most infuriating John Huston picture and an exciting all-Negro production—this has been quite a month in the cinema!

The Great Dictator still dwarfs everything else. Was this Chaplin's greatest film? It certainly ranks among his very best. Coming to it nearly 20 years after its first release, you may fear a disappointment. Don't worry! This film will still be fresh a hundred years from now.

How, exactly, does Chaplin do it? I don't mean how is it that one man can tackle the script, production, direction and two star roles—we accept his virtuosity by now. What is more difficult to explain is how his work—until recently—triumphed despite the shameless contrivances and coincidences of the script, the casual technical carelessness.

The Great Dictator features the sort of last-minute-rescue-by-long-lost-friend that takes your breath away by its sheer impudence. A single line of dialogue covers the hero's absence of many years "in a hospital with loss of memory"—a device to allow the new régime to come as a shock to the little Jewish barber. In a lesser film we'd scoff. Here you not merely accept, you almost relish.

So it is with the back-projected train which brings fellow-dictator Napoloni—splendidly played by Jack Oakie—to meet Adenoid Hynkel, dictator of Tomania. It wouldn't have been difficult to shoot the scene on a real station, with the train lurching back and forth as officials scurry after Napoloni's carriage with a red carpet. Come to that, it wouldn't have been difficult to get less conspicuous back projection and a less clumsily built studio carriage. But you never feel like protesting.

I think the reason is that we recognise, almost without realising it, that the crudeness of the mechanics simply emphasises the importance of what Chaplin has to say. More polish might mean less directness. Here everything comes from the heart.

This is borne out by the failure of his last film, *A King in New York*, in which sincerity and passionate purpose were replaced by an elderly tetchiness. This wasn't enough to excuse the shapelessness of the plot. The normal critical standards begged to be applied, and the film could only be found wanting.

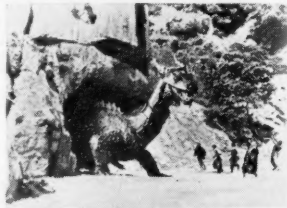
But go and see *The Great Dictator*. "Masterpiece" is an overworked word these days, but this film really deserves the description. The comedy includes some of the best Chaplin mime-cum-ballet, in a street fight, in the barber's shop, in the dictator's gleaming palace when Hynkel dances with a globe. One long, hilariously sustained sequence features a roomful of rebels each hoping to avoid the coin placed in one of the cakes they are eating to signify that this is the man who will die for the cause...

Although this was the first film in which Chaplin spoke, he makes inspired use of the sound track. His celebrated mock-German speeches showed yet another unsuspected talent, and the sequence in which Hynkel and Napoloni watch a demonstration of tanks and aircraft, all suggested by off-screen noises, is an object lesson in the possibilities of sound effects.

All the ghetto sequences have the romantic, dusky air of the silent cinema. Paulette Goddard as Hannah, with her carefully smudged face, looks so typical of the silent screen that it comes as a shock when she speaks. Hynkel's scenes, by contrast, carry the nightmare world of *Modern Times* one stage further.

The great question, of course, is whether Chaplin's final blazing speech still works. For

A 50ft. cyclops and a 100ft. dragon are among the ingredients of "The Seventh Voyage of Sinbad," notable for its unusual range of trick work, including a system—"dynamation"—of combining animated puppets and live characters in the same scene.





Beauty goes to war.—
From "The Little Island."

all its naïvety, it does; for this naïvety is part of the desperate sincerity of the man. *The Great Dictator* is as great and as vital a film today as ever it was.

The Last Hurrah, John Ford's latest production, is as personal a film as Chaplin's. Ford has gathered his favourite actors from many of his best films and, aided by a script by Frank Nugent based on Edwin O'Connor's novel, given us a glowing picture of the last election campaign of an American mayor.

If a single adjective had to describe the film's distinction, warmth would be the word. In fact, Ford's attitude is so romantic that he ignores or laughs off the less savoury aspects of his hero's politics. But the way in which he communicates his affection for his characters offers every amateur some valuable hints. After all, isn't this exactly the quality we try to get across when we make a family film?

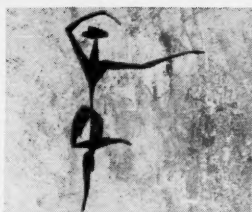
Ford holds his cast in loving, long-held close-ups. He goes after the details of gesture or phrase that indicate a man or woman's individuality. He connects people and their backgrounds so effectively that it seems almost incredible that every scene in the film was shot inside the studio, that the town we get to know so well existed only on the floor.

The cast, of course, are wonderful. Spencer Tracy, Pat O'Brien, Basil Rathbone, Donald Crisp, James Gleason, Edward Brophy, John Carradine, Jane Darwell, Wallace Ford—what a nostalgic line-up it is!

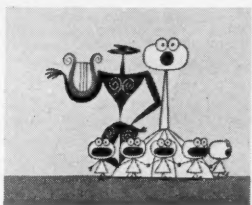
If *The Last Hurrah* looks back to the past, *The Little Island* gazes fearfully into the future. This half-hour cartoon is the biggest job of animation ever tackled by one man. Twenty-five-year-old Dick Williams made the film on 35mm., with a final reel expanding to CinemaScope. He worked entirely outside the industry.

He financed the production as he went by spare-time animation of TV commercials. *The Little Island* took him three and a half years to make and the cost was £1,000. A sympathetic bank put up £2,500 during the film's final stages, but Williams and Tristram Carey, who composed and conducted the brilliant score for music and effects, found the rest. The result so far is distribution by the Rank Organisation, first prize in the shorts section at Venice, and an Academy Award nomination.

Williams has used cartoon techniques, for

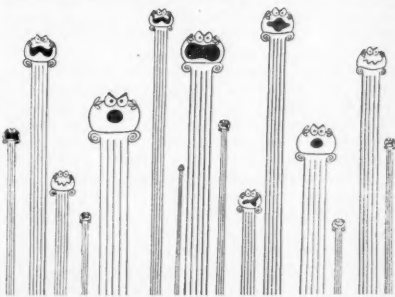


Dick Williams, the creator, and his creations which appear in "The Little Island." The visions of Beauty and Goodness and (at foot of page) squabbling intellectuals are ultimately menaced by a vast bomb in this half-hour cartoon which was produced entirely outside the industry over a period of three and a half years.



a serious purpose—even though the film is often riotously funny. Briefly, it tells of three little men who arrive on an island. One believes in Truth, one in Goodness, one in Beauty. Goodness and Beauty are so obsessed by the rightness of their own visions that they begin to fight. Truth watches as they grow to enormous monsters. He adds up the score during the final clash and finds all three are menaced by a vast bomb.

No verbal description can do justice to the invention and wit of Williams' startlingly original style. This is something new in the cinema. Go and see it for yourself. It's being





Left: Morel (Trevor Howard) and his small band of followers are surprised in their mountain hide-out by a visitor. (From "The Roots of Heaven"). Centre: Spencer Tracy, Pat O'Brien, James Gleason, Edward Brophy and William Leslie in "The Last Hurrah." Right: Eartha Kitt, Sammy Davis Jr. and Charles Swain in "Anna Lucasta."

released with *Parisienne*, Bardot's answer to *The Prince and the Showgirl*.

Another innovation in animation during the month—though used to far less effect—appears in *The Seventh Voyage of Sinbad*. Personally, I found the film about as attractive as an animated horror comic, but for all its nauseating moments and lack of real imagination, the trick work still deserves attention.

Charles Schneer, the producer, and special effects expert, Ray Harryhausen, experimented with a new technique they call "dynamation" for a year before they were satisfied. The aim was to perfect a system of combining animated puppets and live characters in the same scene often with the addition of tricks of perspective.

In the film the hero is attacked by a Cyclops 50ft. tall, a 100ft. dragon and two-headed rocs. He also fights a duel with a skeleton. The skeleton, incidentally, was actually about 6in. high, though it appears to be full size.

How's it done? Schneer isn't going into details. But Wilkie Cooper, the cameraman, says that the film was planned from a storyboard, like any animated production, and that every shot had to be exactly measured to the scale of the animated figures who were added later. In fact, he says, "we were shooting half a film from half a script."

A couple of scenes, including the shrinking of the princess to a few inches high, were shot in travelling matte. Then Harryhausen took over, animating by the usual single-frame method. Beyond declaring that "dynamation is an original mating of colour on a motion picture frame, consisting of animation, normal human action and blue backing trick photo effects," Schneer won't describe the final blending of the two "half-films."

What is interesting, though, is that after Harryhausen's work was completed, the whole film was brought from Hollywood to England for processing, as it was felt that the British Technicolor laboratories were best equipped to tackle the job.

I have left myself far too little space to cover adequately two films that demand lengthy consideration. *The Roots of Heaven* is not a good film, but it deserves a visit, if only to see how uncertainty of purpose and an attempt to have the best of every world can result in little more than a series of unrelated sketches.

Basically, this film looks as if it sensibly meant to ally itself with the Campaign for Nuclear Disarmament; in fact, it winds up as a pretentious, contradictory and finally meaningless account of an eccentric elephant-lover.

Anna Lucasta shows its theatrical origins in every shot, and much of its motivation belongs to the stage rather than life. But several sequences of undiluted emotional rawness and, above all, the performances of the all-Negro cast, including the electric Eartha Kitt, Sammy Davis and Frederick O'Neal, make it a compelling production.

Films for Club and Home Show

THIS month sees the release by G.B. Film Library of one of the best of recent British features, yet one which was strangely neglected by many critics at the time of its original release. *The Birthday Present*, starring Tony Britton and Sylvia Syms, is a straightforward, sympathetic story of a salesman's arrest and imprisonment for a minor smuggling offence. Jack Whittingham's honest, sensitive treatment quite outclasses Hitchcock's handling of many similar sequences in *The Wrong Man*, and characters and settings are vividly and authentically established. The film concludes with a sane, unsensational plea for decent treatment of ex-prisoners. A thought-provoking and always absorbing film of which the library can be justly proud.

Equally impressive is *Windom's Way*, another G.B. release. This unusually enterprising British production, written by Jill Craigie and directed by Ronald Neame, concerns the Far Eastern adventures of an idealistic doctor and his wife. The film reflects the progressive outlook of its makers, and is effectively acted by Peter Finch and Mary Ure in the leading roles.

Yet another outstanding British film released by the same library is Paul Czinner's celebrated 100-minute coverage of *The Bolshoi Ballet*, featuring the great Russian dancer Ulanova. The film was made in London during the company's visit to this country, and is a unique colour record of the occasion.

Other new releases by G.B. include *Blue Murder at St. Trinian's*, another comedy set among the ferocious schoolgirls originally created by Ronald Searle, and starring Terry Thomas, George Cole and Joyce Grenfell; *Damn Citizen*, the story of a man's fight against corruption in the police force of an American state, with Keith Andes and Maggie Hayes; *The Duke Wore Jeans*, a romantic British

musical enlivened by the infectious gaiety of Tommy Steele, who co-stars with June Laverick and Michael Medwin; and *Just My Luck*, another Norman Wisdom comedy, which involves the comedian in a mix-up over a race horse.

In addition, there are *The Man Who Wouldn't Talk*, a legal drama starring Anna Neale, Anthony Quayle and Zsa-Zsa Gabor; 6.5 *Special*, the film version of the popular B.B.C. Television series devoted to pop music and recording stars, who here include Dickie Valentine, Lonnie Donegan and Petula Clark; and *Slim Carter*, an American comedy featuring Jock Mahoney and Julie Adams.

Exercise Movie

A recent B.F.I. release, *Exercise Movie* (eight minutes, silent, 16mm. and 8mm.) provides valuable lessons in film technique. Arranged by *Amateur Movie Maker*, it shows what happened when three men were given the same camera, the same script, and 100ft. of film. One was a novice, one an experienced amateur, and the third was George Sewell.

Other additions of the quarter to the B.F.I. library include the latest Norman McLaren short, *A Chairy Tale*; the celebrated Free Cinema exposure of the "attractions" offered by Piccadilly Circus, *Nice Time*; the Indian masterpiece *Pather Panchali*, which Derek Hill voted the best film of 1958; a little-known Buster Keaton comedy, *Coney Island, 1917*; an early Walt Disney, *Karnival Kid*; the famous impression of a train journey, *Pacific 231*; Thorold Dickinson's sensitive production for the World Health Organisation, *People Like Maria*; and the impressive half-hour colour study, *The Vision of William Blake*.

The B.F.I. has also been adding to its large selection of "study extracts" from features, a source of instruction in film technique which remains almost untapped by amateurs. Each of these extracts, which average about ten minutes' running time, is chosen for the lessons it can teach and the examples it offers of imaginative technique. Among the new additions are extracts from *The Adventures of Huckleberry Finn*, *Goodbye, Mr. Chips*, *The Good Earth*, *The Maggie*, the 1936 American version of *Romeo and Juliet*, the same year's *A Tale of Two Cities*, and three opening sequences from features by David Lean.

Monsters and Delinquents

Frank E. Jessop offers a number of recent sensational productions from America. There are two major categories. First come the monsters, *The Amazing Colossal Man*, 70ft. tall and on a rampage of destruction; *The Beast with a Million Eyes*, who terrorises a ranch family; *Cat Girl*, cursed by a leopard who changes to human form; *Invasion of the Hell Creatures*, who kill their victims by injecting alcohol from their talons; and the hero of *I Was a Teenage Werewolf*.

Delinquents, the other main group, include *The Bad One*, a vicious girl student; *Dragstrip Girl*, a hot-rod heroine; *Motor Cycle Gang*, obviously inspired by *The Wild One*; and *Reform School Girl*. Somewhere beneath the two come *Teenage Frankenstein*, the heroine of *Blood is My Heritage*, a contemporary vampire, and *Voodoo Woman*.

The first Franco-Czech co-production, *Old Man Motor Car*, has so far only been shown by the Everyman cinema during its recent twenty-fifth anniversary celebrations, but it is already available on 16mm. from Contemporary Films. This out-of-the-rut film is a curious combination of light romance and reconstructed documentary, centred around early international motor-cycle and car races.

Another new Contemporary release is the topical Russian production, *Blazing a Trail to the Stars*, a 45-minute colour film surveying space travel from the first efforts to the conquest of the moon and outer space. Two television productions are also available, *A Sculptor's Landscape*, on the work of Henry Moore, brilliantly shot by Walter Lassally, and *A Dancer's World*, about Martha Graham's ballet company. What may prove to be a very significant comment on the contemporary scene, *March to Aldermaston*, is shortly to be released.

Western enthusiasts will find plenty to their liking among the latest John King releases. Prominently featured are *Border Rangers*, with Don Barry and Robert Lowery; a whole series with Jimmy Ellison, Russ Hayden and Fuzzy Knight, including *Colorado Ranger*, *Crooked River*, *Fast on the Draw*, *Marshal of Helderado* and *West of the Brazos*; *Flesh and the Spur*, with John Agar and Maria English; *Lonesome Trail*, with Wayne Morris and John Agar; and *Silver Star* (E. Buchanan, Chaney).

One of the month's most valuable 16mm. releases is United Artists' *Paths of Glory*, directed by Stanley Kubrick. It presents a scarring picture of intrigue among French generals during World War I, and is far removed from the popular productions about the last war. Kirk Douglas, Ralph Meeker and Adolphe Menjou star.

Fascinating Contrast

Lourdes and *its Miracles*, the 90-minute documentary available from Connoisseur, makes a fascinating contrast with Ken Russell's film on the same subject, simply called *Lourdes*, offered by Contemporary. Other new Connoisseur releases are *The Crimson Curtain*, Alexander Astruc's romantic drama starring Jean-Claude Pascal and Anouk Aimee, shot with an individual technique which recalls the experiments of the silent cinema; and the Italian feature *Two Pennyworth of Hope*, the delightful comedy with Maria Fiore and Vincenzo Musolino.

The Tin Star, an outstanding Western starring Henry Fonda and Anthony Perkins, is among the impressive list of recent releases from Ron Harris. This remains among the most enterprising of the off-beat Westerns and, as usual, Fonda gives a fine performance. Another unusual production released by Ron Harris is *The Rainmaker*, the story of a confidence man who claims he can bring rain to a drought-stricken countryside. Burt Lancaster plays the rainmaker with all his customary flourish, and Katharine Hepburn as a farmer's daughter is as captivating as ever.

Other Ron Harris releases include *The Buster Keaton Story*, in which Donald O'Connor plays the great comedian and re-stages a number of his most famous comedy sequences; and *The Proud and the Profane*, a South Pacific war drama featuring William Holden and Deborah Kerr.

Key: British Film Institute, 164 Shaftesbury Avenue, London, W.C.2; Connoisseur Films Ltd., 166 Overhill Road, London, S.E.22; Contemporary Films Ltd., 14 Soho Square, London, W.1; G.B. Film Library, Aintree Road, Perivale, Greenford, Middlesex; Ron Harris Cinema Services Ltd., Glenbuck Studios, Sirbinton, Surrey; Frank E. Jessop, Film House, Oxford Street, Leicester; John King (Films) Ltd., Film House, East Street, Brighton 1, Sussex; United Artists Corporation Ltd. (16mm. Division), Film House, Wardour Street, London, W.1.

Federation of Film Societies

The Federation of Film Societies have received a number of inquiries for films from A.C.W. readers and point out that they do not themselves provide films but give details of their availability, sources of supply, hiring charges, reviews and assessments in their bulletin, *Film News*, which is available to the general public for an annual subscription of 7s. 6d. post free. (Hon. Sec.: Mrs. M. Hancock, 35 Priory Road, Sheffield, 7.)

A.C.W. TEST REPORTS

Bolex B8L Camera

THIS is the camera known in America as the *Compu-matic*, incorporating Paillard's ingenious solution of the coupled light-meter problem by having the sensitive cell between the taking lens and the film gate. This feature has been added to the variable-shutter model, which we reviewed in the March 1958 *A.C.W.* For the record, there have been some alterations: the lowest filming speed calibrated is now 12 instead of 8 f.p.s.; a very neat combined operating and locking lever has been added to the knob controlling the shutter opening; the cable-release and starter-button controls have been slightly improved; and, on account of the new light-meter feature, there is a setting table below the lens panel, and a combined galvanometer and viewfinder front window casing above the lens. This incidentally imposes the limit that no lens of diameter greater than about 1½ in. can be used.

Since we have already published a test report of the B.8 with variable shutter and indicated the salient features of the B8L in Part I of the Photokina supplement in our December 1958 issue, we confine our comments to the light-meter feature, merely remarking that the camera (serial 716924) behaved admirably during tests, as did the 13mm. f/1.9 Yvar lens (serial 630162). (But see also pages 1134-6.)

Simple Principle

The principle of this light-meter arrangement bears the hallmark of simplicity—see illustration: a light-sensitive cell which can be placed in position behind the camera lens displays a reading of average light intensity by a galvanometer needle visible in the viewfinder. A red pointer, preset to suit camera and film variables, is also displayed in the viewfinder. The camera lens iris is adjusted till the needle and pointer coincide, at which point the iris setting is correct. When the starter button is pressed, the sensitive cell is automatically retracted.

This method has the definite advantage that any standard type D lens can be used (save for the diameter limitation given above). While one is shooting, no indication is being received from the cell and so the needle remains stationary; those who wish to alter the iris setting during a shot will find this a disadvantage but, frankly, such alterations usually cause colour quality debasement. The theoretically correct method is to choose a set-up which will require a constant lens setting, and the Bolex system enforces use of this method.

Vertical pressure on a small lever above the lens panel (see illustration) places the sensitive cell centrally behind the taking lens against the thrust of the retracting spring. A small catch, coupled to the starter lever, secures it in place so that immediately on pressing the starter button it is retracted. The red pre-setting pointer is cam-operated by a clear Perspex setting knob, inoperable until pulled out against spring pressure, an admirable feature which prevents accidental changes of setting.

Shooting Drill

In use, a previously-determined index number marked on the inner ring is set against the filming speed scale on the outer ring. A calibration mark is also provided for occasional checking of the zero position. The index number is found from the table on the camera front, by reading it against the shutter setting for the emulsion speed of the film in use.

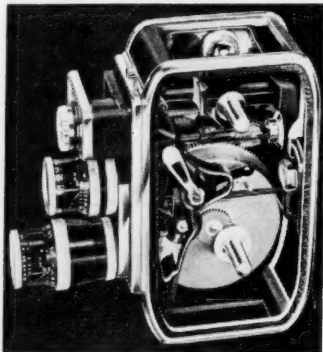
Setting up for filming with the B8L, including the automatic exposure determination, is rapid. The drill is: 1. Preset the red pointer; 2. Place sensitive cell in position; 3. Line up camera on subject; 4. Adjust lens iris till pointers coincide; 5. Shoot. Of these steps only the first is complex, but is well explained with examples in the instructions and has only to be carried out when a change is made in film stock, filming speed, or shutter opening. Step 4 includes the minor complication that the variable viewfinder is best set at 12.5mm. for seeing the pointers clearly.

There is also another complication due to the fact that with wide-angle lenses the acceptance of light by the cell is halved, so that one stop too large is called for. This is corrected in the table on the camera front by allowing correspondingly higher index numbers for wide-angle lenses.

Accurate System

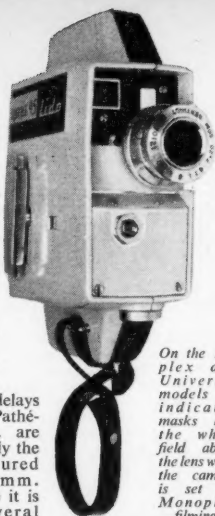
We checked several set-ups, both interiors and exteriors, against our usual exposure meter, and found consistent agreement with the Bolex B8L. Results were very satisfactory over a wide range of subjects, including titles. The system is potentially accurate because the sensitive cell only accepts light actually passed by the camera lens, and in fact bright areas outside the lens field had a very small effect. On the other hand, it is just as easily hoodwinked as any meter if you have a lighter or darker than average background to the key subject; though it is a simple matter then to take a reading from a position just close enough virtually to fill the picture with the key subject, omitting background.

The designers are to be congratulated both on devising this system and on incorporating it so neatly into a small camera already carrying an exceptional number of refinements. Needless to say, all the controls worked with the precision expected of equipment from this manufacturer, and we found that a given indication was accurately repeated after repeated re-setting, and from whichever direction set, showing freedom from back-lash. To amateurs preferring the built-in coupled photo-cell exposure calculating feature to a separate meter, this camera can be unhesitatingly recommended. Price £74 19s. 9d.



B8L with mechanism plate removed, showing negative viewfinder lens element providing adjustment, speed governor just behind top spool spindle, spring motor with large driving gear, and drive to footage counter at back of camera.

Pathe Lido I (Universal) 9.5mm. camera. The carrying strap passes through metal loops on the body and door, so eliminating the need for finding somewhere to park the lid during loading.



Pathe Lido Classic 9.5mm. Camera

AFTER a number of delays at the Paris end, Pathéscope (G.B.) Ltd. are finally able to supply the French-manufactured Pathé Lido 9.5mm. camera. In France it is available in several versions:

- (1) *Lido I*, or *Classic*, for standard 9.5mm. film.
- (2) *Duplex*, which takes the special double-perforated 9.5mm. film introduced by Pathé in 1956, and can provide pictures either identical with the standard *Classic* film (8.2 x 6.2mm. projected frame) or, by masking off half the gate, turning the camera on its side, running the film twice through the camera and slitting the film after processing (in the manner of double-run 8mm.), provide Monoplex pictures 6.0 x 3.55mm. (which have an aspect ratio of 1.6:1) on a strip of film 4.75mm. wide.
- (3) The *Lido IV*, or *Universal*, which can take both types of film and is also equipped with variable speeds (8, 16, 24 and 32 f.p.s.) and a single-frame release. In addition, as reported in our Photokina review, the camera is also manufactured in 8 and 16mm. versions. All the cameras have the same basic shape, use 50ft. spool loading, sprocket feed, and are fitted with interchangeable lenses (standard C mount for the 9.5 and 16mm. and D mount for the 8mm. cameras).

Light Trapping

Only the 9.5mm. *Classic* version (*Lido I*) will be available in this country for the time being, and this is the type, fitted with a coated S.O.M. Berthiot 20mm. f/1.9 Cinor B lens in focusing mount, sent to us for test. The camera is of somewhat unusual shape, having basically a square body with narrower fins top and bottom forming the spool chambers; this is no doubt designed to facilitate holding the camera horizontally for Monoplex filming. The case is built entirely of light alloy die-castings, with all fittings chrome plated. The body is finished in smooth silver-grey enamel; the door is finished entirely in matt black.

Light trapping is achieved by a .5in. deep tongue-and-groove joint lined with black flock all round the lid, though in the camera sent for review the flock had not been properly fitted or had worn away in places. Additional trapping is provided by a metal guard strip running most of the way round the spools (with $\frac{1}{8}$ -in. clearance); this also prevents the film from springing loose on the spools during loading and unloading.

The lid is fastened to the body by sliding a tongue on its front edge into a groove running the length of the front of the body, and tightening a captive

On the Duplex and Universal models an indicator masks half the white field above the lens when the camera is set for Monoplex filming.

knurl-headed screw at the back; this engages in a threaded lug attached to the body, and slides the lid forward to form a positive, light-tight joint. A metal loop attaches the lid to the carrying strap which is similarly fastened to the camera body, thus obviating the necessity of finding a place to park the lid while the camera is being loaded.

Partial Remedy

A Continental type $\frac{1}{2}$ in. Whit. tripod bush is provided at the very front of the camera base; its placing may lead to some difficulties, as the sloping nature of the adjacent part of the body prevents the use of pan-and-tilt heads with platforms larger than $\frac{1}{4}$ in. in dia., or with the rear platform edge more than $\frac{1}{8}$ in. from the attaching screw. A partial remedy, particularly with heads fitted with the standard English $\frac{1}{2}$ in. Whit. screw, is to use an adaptor in which the two screw threads are staggered, and having a considerable depth of body, rather than the more usual co-axial type (which is, in effect, a $\frac{1}{2}$ in. Whit. screw drilled and tapped $\frac{1}{2}$ in. Whit.). This enables a platform of $\frac{1}{4}$ in. dia. to be accommodated.

If this is still insufficient, two such adaptors (Continental to English, and English to Continental) can be used, or recourse can be had to a ball-and-socket head. The use of the latter is recommended when running Monoplex in the appropriate cameras. In this case, care must be taken that the ball can be locked firmly enough to take the considerable leverage obtained with the camera on its side.

The front part of the gate runs nearly the whole length of the camera-front, and consists of a blackened alloy die-casting having two relieved channels along its entire length, thus supporting the film only at its edges and centre. This is ideal for Monoplex filming, but with a full-width picture there are risks of scratching unless the film path is kept scrupulously clean and free from emulsion corns. To assist cleaning, a brush with a plastic handle (to act as a scraper, as metal must *never* be used for this job) is supplied with the camera.

Removal for Cleaning

The brightly chromed pressure plate is mounted on a wide leaf-spring, and contacts the film across its entire width. This, too, must be kept clean if scratching is to be avoided. We would have preferred a plate finished in matt black, as its bright surface might lead to halation troubles with high-contrast subjects on inadequately backed films (notably positive film used for titling). The pressure-plate mount carries two hook-shaped slots which fit over wire springs on the camera body, and serve as a snap-catch to hold the pressure-plate in place. This can be removed for cleaning by pulling the upper lug on the mounting away from the camera body; we found this operation a little difficult at first as the sprocket-guard prevents one from getting a proper grip. However, once the correct procedure was mastered no further difficulties were encountered.

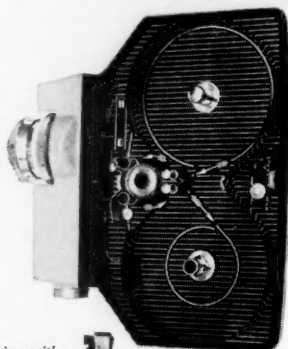
The gate is opened and closed for loading by a sliding button, situated near the rear of the spool-chamber, which operates a peg resting against the back of the pressure-plate mounting. Opening the gate automatically re-sets the footage counter to its starting position. A projection on the camera door prevents it from being fitted unless the gate is closed. Fixed edge-guiding of the film is provided by two spaced pins on the "inside" of the gate, and by the edge of the pressure-plate mounting on the outside.

The intermittent mechanism consists of a fully retracting claw driven by a cam-and-shuttle movement, engaging the film one perforation below the bottom of the gate. The claw is sprung forward

against the film by a phosphor-bronze strip so that no damage results should the claw not immediately engage in a perforation after loading.

The shutter is of the rotary disc type geared one revolution per frame, and giving a quoted exposure time of $\frac{1}{25}$ sec. The shutter angle is difficult to estimate as both the boundaries of the opening are convexly curved. As a result, it would appear that the centre of the frame receives less exposure than the surround. Possibly the shaping of the shutter was designed to overcome uneven coverage of the taking lens and of light-distribution in the projector. In practice, the picture was perfectly evenly exposed, so the exposure difference can only be very small.

The film travels from the supply reel to the upper edge of a 7-tooth $\frac{1}{16}$ in. dia. sprocket and via a loop to the gate, then via another loop to the lower edge of



Interior view with pressure-plate removed. Note protective band which surrounds spools.



The slot at upper left houses the gate-masking lever in the Duplex and Universal models.

the sprocket and on to the take-up spool, driven by the usual slipping clutch. The sprocket retainers consist of fixed posts at the rear of the sprocket and rollers at the front; these have a curved profile so as to contact the film only near the edge, and thus obviate scratching the picture area. The formation of the loops is assisted by a shaped chrome strip near the front of the sprocket, and a stripper plate is provided at the rear to prevent the film wrapping itself round the sprocket.

The correct lacing path is shown by silver-coloured arrows and lines printed on the plate forming the inside of the spool-chamber, but the original marks indicate much too large loops, causing the emulsion to rub against the guard strip enclosing the spools; it is possible that the strip is a modification carried out after the base-plates were printed, though the photograph in the instruction booklet depicting the camera laced with film definitely shows the film rubbing against the band.

Loop Size

Possibly complaints forced a modification, as marks showing a smaller, correct loop size have been (somewhat roughly) engraved on the base-plate, and reference is made to this and to a change in the door-fastening in a *French* leaflet stapled inside the front cover of the instruction booklet. It is to be hoped that Pathé will provide an English translation for cameras distributed in this country.

The "footage" counter consists of a disc graduated at $\frac{1}{4}$ metre intervals, with every metre (to 15)

numbered, travelling in $\frac{1}{4}$ metre steps past an index mark in a window on the right-hand side of the camera. It shows the amount of film exposed, and has marks indicating leader and trailer ($\frac{1}{4}$ metre and 1 metre respectively). The motor is fairly powerful and will transport about 20ft. (= 50 secs.) of film before losing power and slowing down. It is wound by a folding-type key which needs eight turns for full wind, and is easy to operate with the camera in the hand or on a tripod. The motor speed is controlled by the usual centrifugal-type governor, which, judging by the note emitted by the motor during its run, and by lengths of film run in a given time at various stages during the running-down of the spring, is very efficient.

Continuous Run

The release button is situated on the front panel of the camera where it is easily operated for hand-held shots with the camera in a vertical position; it is not quite so convenient with the camera held horizontally for Monoplex filming. Continuous lock-on run can be obtained by pressing the button and giving it a slight turn in the clockwise direction—this is made easier by its milled front edge; the button is also threaded to take a standard cable release. No provision is made for exposing single frames on the Classic and Duplex models, but these can readily be obtained by judicious operation of the release button, preferably with the cable release. The Universal model has an additional 3-position lever giving normal running, single frames, or security lock, and also a speed selector dial.

The viewfinder is of the usual direct-vision telescopic type, giving an image approximately two-fifths life size, and is situated $\frac{1}{16}$ in. above and $\frac{1}{16}$ in. to the right of the lens axis; the front finder glass carries an engraved cross bisecting the picture in both directions, and a rectangle denoting the field of view of a 50mm. long-focus lens. We found it almost impossible to keep both the engraved rectangle and the subject in focus simultaneously, and at best could only achieve a compromise with neither the engraving nor the subject in sharp focus—and even this only at the expense of considerable

Strobe Tape on

A PAPER-BASED strobe-marked tape was introduced some years ago in this country, but only now has a high quality strobe tape on a plastic base—Sonocolor Synchro-Cine tape, imported from France—become available. A high grade magnetic recording tape, it gives excellent quality recordings. It is coated on the back with a bright yellow layer on top of which are printed the dark brown strobe lines. These markings are intended to synchronise the tape, running at $\frac{3}{4}$ in. or $\frac{7}{16}$ in. per second, with a projector having a three-bladed shutter or giving three obscurations per frame of film. The markings are just under $\frac{1}{16}$ in. wide and there are 52 of them per $\frac{3}{4}$ in. of tape; consequently, for a tape speed of exactly $\frac{3}{4}$ in. per second, the projector will run at just over 17 f.p.s.

Supplied with the $\frac{5}{16}$ in. reel of Sonocolor strobe tape is a small mirror of polished aluminium and a short length of spring cord for mounting it on to the projection lens. The recommended method is to place the tape recorder in front of the projector so that a small portion of the projector beam is reflected downwards on to the back of the tape. Recorder and projector are switched on together, and the projector speed control adjusted so that the strobe marks appear stationary.

We found some difficulty in fixing the mirror on to

eyestrain for extended periods. No parallax indicating marks are provided. We believe that the manufacturers would do well to modify this feature of the camera.

On the Universal model an additional negative lens component can be swung into the finder path by means of a small knob at the side, and this adapts the finder to the field of view of the wide-angle Hyper Cinor attachment which is available for this camera in France. Its use is particularly recommended for Monoplex filming, to bring the taking-angle (which has been roughly halved by the use of a smaller taking area) back to normal.

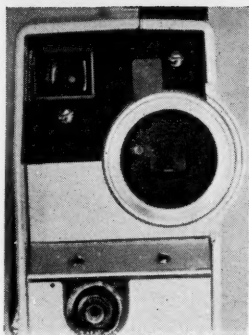
As noted earlier, the lens supplied with the camera—packed separately in a polythene bag inside a cardboard box—was a S.O.M. Berthiot 20mm. f/1.9 Cinor B in focusing mount, coated on all surfaces. It will focus to just under 2ft., and has click-stops down to f/16; although the aperture scale is not linear, it does not become unduly cramped, and one-third stop intervals can easily be set throughout the range.

Lens Opening

The front opening of the lens carries a $\frac{3}{16}$ in. dia. thread to take a lens-cap, filters, and the wide-angle attachments, but the screw-thread is finished in bright chrome and there is a chance of light being reflected into the lens and causing flare when shooting against the light. We would prefer to see this blackened. The focusing ring was a little stiff for easy operation, but no doubt this will free itself with use.

More serious was the fact that we detected a number of foreign bodies, apparently flakes of paint, inside the lens assembly; one was of quite large dimensions, and might conceivably cause loss of contrast due to scatter. This suggests that Berthiot should either improve their inspection methods, or, if the fault occurred after the lens left the factory, change to a method of blackening the inside of the lens components that is not liable to chipping.

One peculiar feature of this lens is that the engraving corresponding to an aperture of f/5.6 is filled with red paint, all the other markings being in



Front view of Lido, showing curved shutter blade.

black. We fail to see the significance of this, for f/5.6 is not the normal exposure for a commonly encountered scene with any current type of film-stock. F/8 (for Kodachrome) or f/11 (for P.C.F.) in sunshine would in our opinion have been more suitable.

The lens mount is so positioned that the distance and aperture setting rings overhang the left-hand edge of the camera, so making it possible to pull focus or aperture with the fingertips of the left hand; fades, in particular, can be easily carried out, and with a little rehearsal a smooth fade-in can be achieved with the camera hand-held, by counting the number of clicks of the click-stop mechanism needed to reach the desired aperture.

The 36 page instruction booklet (printed in France) is quite well printed on high quality paper and has good illustrations, but suffers from indifferent translation which is at times ambiguous, and a number of printer's errors. In particular the recommended exposure table is ambiguous and refers to film stocks not available in this country. No mention is made of running off leaders and trailers,

(Continued on next page)

Plastic Base Arrives

the lens, and would like to see a more permanent installation. We also found that the mirror would only intercept the light at some 2in. in front of the lens, and in that position masking of the picture at the top of the screen was noticeable. A smaller mirror right close up to the lens was needed to overcome this, and this we managed to contrive for our tests.

The top of the picture is usually the brightest part, and the mirror reflects light from there. We found sufficient light available from all the scenes in a short colour film we ran through to give a pronounced and readily visible strobe effect on the tape at a speed of $\frac{3}{4}$ in. per second. At $\frac{7}{8}$ in., however, this was somewhat hazy. Results from two other projectors were the same—perfectly satisfactory at $\frac{3}{4}$ in. but not so good at $\frac{7}{8}$ in. or 1in.

The magnetic properties of the tape are of the highest standards, giving excellent frequency response, high volume level and low background hiss. The yellow coating is slightly rough and will readily take pencil and ink marks for cutting and editing. It can be thoroughly recommended for synchronising sound films at 17½ f.p.s. and $\frac{3}{4}$ in. Available in lengths of 425ft. on a 5in. reel, it costs 38s. or 45s. complete with mirror, from Tape Recorders (Electronics) Ltd., 784-788 High Road,

Tottenham, London, N.17. For further information on using strobe tape, and for some notes on its possibilities (and shortcomings) for more advanced sound filming, readers are referred to *A.C.W.* for April, 1958, p. 1220, and August, 1958, p. 375.

B.A.S.F. Editing Sound Tape

THIS is a magnetic tape of continental origin capable of yielding very highest quality recordings, as regards frequency response, volume level and low background hiss.

The back is coated with a bright yellow layer of slightly rough texture which accepts pencil, crayon and ink markings. This layer tightly adheres to the back and can only be removed by scraping with a sharp knife or by the use of a liquid solvent. Owing to the slight roughness, the tape makes a slight audible hiss as it passes through the recorder and the back comes in contact with the pressure pads. However, we could detect not the slightest deterioration in sound quality, nor did we notice any wear of the pressure pads.

It should be most useful to sound enthusiasts who need to do a lot of tape cutting in order to build up elaborate sound effects or montages. Price: 25s. for 395ft. on a $\frac{1}{4}$ in. reel. (From F.A. Hughes & Co. Ltd., 4 Stanhope Gate, London, W.1, and dealers.)

and essential information is buried among a welter of purely descriptive material. Things are needlessly complicated by having one instruction booklet for all three models of the camera. We believe that Pathé would do well to print a new version of the booklet referring to the *Classic* camera only, and including exposure tables for currently available film, including the new Pathéscope Colour Film and Kodachrome. We have been given to understand that Pathé are considering this.

Modifications

Apart from the change in the camera-door fastening referred to earlier (replacing the door-latch with a screw), the only changes from the illustrations shown in the booklet are the addition of a stripper-plate and a guiding plate at the sprocket, a minor modification to the protective band surrounding the spools (a change from two separate bands for each spool to one surrounding both), a change in the "footage" indicator, and in the method of attaching the carrying strap. Incidentally, the new method of attachment makes it difficult to rest the camera on a flat surface to help steady it, as the strap attaching lug protrudes from the bottom of the body.

Unfortunately we have to report that with the camera sent for test we experienced jamming a number of times during the running of our test film, despite the fact that we had taken great care to ensure correct lacing. We discovered that it was caused by the take-up tension on this particular camera being much too light. In addition, the guiding pins at the rear of the sprocket were spaced a little too far from it, giving a rather small angle of wrap (and hence engagement of the sprocket teeth); due to the incorrect take-up tension, the film at times came in contact with the guard band surrounding the take-up spool, and as a result became bowed away from the bottom of the sprocket and lost engagement with the teeth.

Take-up Tension

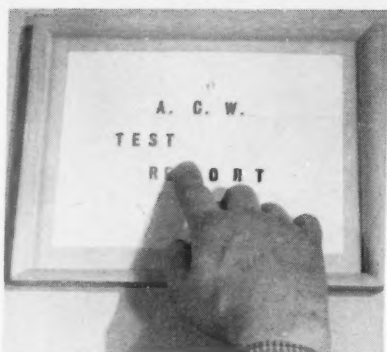
This resulted in the lower loop becoming enlarged until the bottom of it came up against the camera wall. When this happened, the claw could not work properly, and the upper loop enlarged also. On the camera under test the shaped piece of metal in front of the sprocket—which acts as a loop-forming guide (and also as a sort of stripper plate)—was bent away from the sprocket, and there was a tendency, when the loops became enlarged, for the film to wind itself round the sprocket and jam the mechanism solid. Bending the guard-plate closer to the sprocket prevented this, but did not influence the loss of loops.

We returned the camera to Pathéscope, who confirmed that, despite stringent tests at the Paris factory and again in this country, the take-up tension was indeed far too loose—and added that this was the first time that they had had trouble with this type of camera. They sent us a replacement camera for test, and we are glad to say that this performed satisfactorily. We still feel, however, that it would be advisable to move the rear guiding posts and stripper-plates closer to the sprocket.

We would also prefer a coarser thread on the captive screw used for fastening the lid. The fine thread employed can easily be stripped if the screw is not presented squarely to the threaded hole in the attaching lug; in fact, we received the camera with this thread damaged.

A strip of test film photographed with the lens set at different distances, and bearing the serial number of the camera, is supplied with each instrument—a very useful provision.

(Continued on page 1166)



Letraset Cine Titling Outfit

This is an outfit for making title cards and cels that can be used in any ordinary cine titler, using the novel Letraset type transfer system. Letters printed on special sheets are cut out and transferred directly to the title by a simple transfer procedure. The effect is just as if the title has been set and printed in type.

The outfit comprises an attractively finished wooden box containing 20 Letraset type transfer sheets, an 8 × 10in. (overall) carrier frame for transferring the letters to the title, 8 × 10in. cels (sheets of transparent acetate sheeting, 0.004in. [4 thou.] thick), and a pen-nib trimming blade and holder. The only other items required are a bowl of water, an ordinary paint-brush of the type found in a child's paint-box, and a piece of blotting-paper.

The type sheets supplied with the outfit for test were 36 point (½in. high capitals) in two faces: Grotesque (a bold condensed sans serif) in Roman capitals and lower case, and Times Bold (with serif). Each sheet (size 4½ × 7½in.) contains over 150 letters, etc., depending on the type face, and they are arranged in the printer's "fount" system, giving more of the letters most frequently used. Many of the most popular printer's type founts are available, and 118 different types and sizes are shown in the manufacturer's current catalogue.

Transferring the Letters

The type transfer sheets appear to be printed in a fairly thick ink of special composition which has great strength. This printing is on a duplex paper consisting of a lamination of very thin tissue on a stouter backing paper.

The method of transferring the letters to a cel or title card is perfectly straightforward. The required letters are cut from the sheets by scoring round each letter with the pen-nib trimmer blade, and prising the ink plus tissue up and stripping it off the backing paper. Meanwhile, the carrier frame, consisting of a fine but strong gauze material tightly stretched over a wooden frame, has been placed ready for use. The special feature of this frame is that when it is laid on a flat surface such as a title card, the gauze lies just slightly (about 1mm.) above it. The reason for this will be seen as the procedure is described.

The frame is laid with its 1mm. recessed side upwards, and the gauze dampened with the paint-brush. The letters are laid face down on the gauze, in the right order and the right way round for the title to read correctly from the other side. There is no need to position the letters accurately at this

stage, and it helps if they are spaced slightly apart from each other. As each letter is laid on the gauze, it can be gently pressed out flat with the dampened paint-brush.

When all the letters of the title (or of one line of it, if preferred) have been assembled on the frame, the tissue backing of each letter is thoroughly wetted with the paint-brush, and left for about one minute. During this time, the tissue loosens from the ink letter, and the tissue backing can be gently slid off by using finger pressure or the paint-brush. If the tissue does not readily slide away, it has not been made sufficiently wet or left long enough. When it has been removed from all the letters on the gauze, they remain in ink, only.

Placed on Cel

The next stage is to transfer them to the cel or card. The carrier frame is turned over, laid on the cel or card, and the frame positioned to bring the first letter to be transferred into the correct place on the title. Then the gauze with the letter is gently pressed with the finger tip, so pressing the letter into contact with the title. Previously, it was spaced slightly away by the 1mm. recess between gauze and title, but immediately the letter is pressed on to the title, it adheres.

The next letter to be transferred is then positioned over the title card by aligning the carrier frame, when finger pressure on the letter will then transfer it. This is repeated, letter by letter, until the whole title, or the line, as the case may be, has been transferred.

The only judgment required is in positioning and spacing the letters correctly. Positioning is simple if a guide line is drawn on the title (it can be rubbed out afterwards) and the letters aligned on this. If the letters are being transferred to cels, guide lines can be drawn on the surface on which the cel is laid, or the ruled grid provided in the base of the storage box for the outfit may be used. Spacing of the letters is done by eye, and with very little care quite excellent results can be achieved.

Adjustments

Alignment on the ruled line is certainly easiest when working on cels, since the guide lines can be clearly seen through the gauze and cel. When each line of letters has been completed it is blotted off carefully. Should any adjustments to their position be desirable, they can be gently moved with a wet paint-brush before blotting off. When one is working on the cels, the letters remain wet enough to facilitate this last minute adjustment.

The cel must be held quite flat when the letters are transferred from the gauze. If it tends to lift and touch the letters on the gauze, they will transfer prematurely, but can still, of course, be adjusted by keeping them moist on the cel. This adjustment, however, is not as convenient as transferring them correctly in the

first place by aligning the frame when transferring each letter. Another reason for premature transfer is excess water on the gauze when transfer is begun. Excess water should be blotted off through the reverse side of the gauze before the frame is laid on the cel for the transferring stage. Incidentally, the fairly thin cels supplied are similar to those used for much cartoon work, and generally have to be photographed behind glass to ensure that they lay tightly against their background paper or material.

As alignment of the letters on to a cel placed over drawn guide lines is so simple, this is the recommended procedure, but for many purposes it will be preferable to transfer letters directly to a title card. In this case, of course, the guide lines cannot be very bold, and care is needed to transfer in correct alignment. The absorbent surface of a card causes the letters to get rather too dry to permit of much final adjustment after transfer.

Alignment

However, the surface of a card which does not cockle or roughen when wetted may be damped with diluted gum solution (about 1 part plus 3 of water). The letters are then transferred approximately in position, and aligned on the card itself while still fairly moist. Next, the surface is blotted off and allowed to dry, and the surface gum then removed by sponging.

Alignment proved surprisingly simple, though layout of the lines naturally needs care—particularly if the title is to be laid out symmetrically. We found it best to lay down the letters starting from a centre line and working from the middle outwards. In transferring to cels, it also proved worthwhile to sketch out the location of the letters on a sheet of paper, placed below the cel, as an aid in positioning each word. The letters and cels can, of course, only be used once, but the cost of additional type transfer sheets is quite moderate.

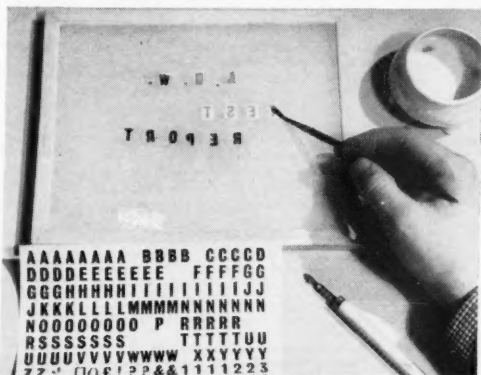
Black letters, white and coloured are available. We tested some red, yellow, and blue ones and found them first-rate for colour film. (The white letters can be coloured before transfer with special dyes supplied by the makers of the Letraset). Recommended.

Price: £2 10s. Extra type transfer sheets, in 36 point size as supplied with outfit: per polythene packet of 10 sheets, 12s. 6d. Other sizes available, e.g., standard 10 × 15in. sheet costs 5s.

(Submitted by Art and Technics Ltd., 14-15 Manette Street, London, W.1.)

Right: transferring letters, with tissue backing still adhering, to wetted back surface of gauze in carrier frame. After being dampened with a paint-brush, the tissue backing slides off. The letters need not be accurately aligned at this stage.

Opposite page: frame is turned over and placed on title cel or card. When letters have been correctly positioned, light finger pressure on gauze causes them to adhere to title card.



NEWSREEL

Light Touches and Soft Answers

Lively ideas in club magazines

LIGHT-HEARTEDNESS is not a conspicuous virtue of club magazines. It would be surprising if it were, for it is difficult for an editor to be gay when he doesn't know where his next contributions are coming from. But if the editors of *The Projector*, the magazine of the Durban A.C.C., and of *The Grasshopper News* have to whistle for material, their lips are nevertheless invariably parted in an engaging grin.

Announcements of forthcoming meetings in *The Projector* follow an unconventional pattern, of which the following is a typical example:

1. Presidential prologue (Your last opportunity of seeing Ian Hepburn conduct a meeting).
2. Notice convening the meeting (Just in case you don't know there is a meeting).
3. Minutes of last meeting (Hear what you said a year ago).

6. Complaints, grouses and huffs (Now you can really let yourself go).

7. Presidential epilogue (Meet your new President. Pay your sub on the way out).

Reports of Durban meetings also sparkle, e.g., "When everyone talks at once, it is a good sign that the party is being enjoyed. It was bedlam everywhere. Noise in the lounge, noise in the porch and noise on the veranda. There was only one doleful face and that belonged to the clock on the wall which kept saying 10.42."

In Search of a Gag?

The unscrupulous film maker in search of gags might well borrow that one for a family film. Party scenes. Commentator: *There was only one doleful face at John's birthday party. Clock: time 7.30. Mother looks at it, says it's time for bed. John dolefully protesting. Commentator: Correction. Two doleful faces.*

"To me (continues the writer of the report) nothing can be worse than going up to the front to take your prize. You begin to wish that your winning film had been better than it was and you wish you had reminded your wife to get your Sunday-go-to-Meeting suit pressed before the show. Ian's idea was to get the wives to go up for the prizes, and he made the excuse that, since the wives had given up so much while their husbands were dropping off-cuts on the carpets when editing, they should receive some form of recognition."

We like, too, the inconsequential little anecdotes which fill up odd corners. "If a lady driver puts her hand out of the window, it means that the window is open" could happily open a road safety film. But prodigal though the editor is of filmworthy gags tossed off apparently regardless, he also provides useful ideas specifically designed to help in the evolving of plots. In the issue from which the above are taken are suggestions for literally starting the ball rolling:

"You kick off with ball games—a baby rolling a ball. Just as simple as that. As the child gets older, he throws a ball and it bounces. From here, the next stage is hitting the ball as it moves, and this is usually the child's introduction to cricket. Children's cricket can be dreadfully dull, so don't

expose too much film on this stage. There's a great deal to cover. If you want to show the history of ball games, then remember that the word 'cricket' is derived from the French 'croquet' ..."

Not all balls are hit, the author reminds us; some are tossed or kicked, there are two games (and only two) in which one player at a time hits a stationary ball, and there is one in which the bounce of the ball doesn't count at all. You've guessed it? Skittles!

That the lighthearted approach is not a substitute for serious intent is also evident in the very shrewd notes on what the public expects of an amateur film:

"The epithet 'amateur,' when applied to a motion picture in any gauge, is usually a warning to the audience to stay away. Of course, there is always some person somewhere who will enjoy an amateur production which contains nothing else but a catalogue of flowers in a garden. There



Hole in one! Yet another club embarks on a satire on commercials. This scene is from Redcar A.C.C.'s "So Tired," which features a bed-time drink.

are also people who like to see films of animals doing the things animals usually do, but to the large majority of film-goers this sort of stuff is punishment...

"What we amateurs must do is realise that the filmmaker of today has been conditioned by the professional theatre. When he sees a motion picture, he wants to be entertained and expects to be entertained. Even if it is a travelogue, it must have something about it which he couldn't put a name to... We are long past the still photographer stage when the family snap album was something interesting to look at..."

After enumerating the qualities of a good film, the author concludes: "If you can't make a film of this type, then make what you can, but don't show your pictures to people who don't know you. Keep them for your own family nights. If, on the other hand, you want to improve, try for that professional touch, no matter how elusive it may seem."

Like most club bulletins at this time of the year, *The Projector* finds it necessary to publish urgent reminders about overdue subs. But just ignore them, says the editor. "Ted Key, our Honest Treasurer, will have a whip round at the next regular meeting to collect enough to pay the rent which is now due. If you pay your sub, we promise to make you a member of the club for one year without any additional charge." Being a member of Durban A.C.C. must be very worthwhile. (P.O. Box 4, Merebank, Natal, South Africa.)

Reports for this feature on your club's work or on the film on which you are personally engaged are welcome. Address on page 1111.

The need for raking in the money also concerns the editor of *Grasshopper News*, who peppers its pages with terse reminders: Your subscription is due now. Your subscription is due now. Your subscription is still due. Subscriptions are now—oh, have you heard?

The need is the greater because the Group has had to find a considerable amount of money for the decoration of its new premises which were formally opened early this year. A sidelight on the work involved is provided by the following advertisement: "For sale: part-used Do It Yourself cinema building kit. Thoroughly tested over 1,000 hours by Daborn, Golding and very few others." Members are invited to give a donation to club funds as "a thank offering for the completion of the club room" or as "a peace offering for not having done any work on it."

No Complaints, No Compliments

Although the current issue of the magazine contains a number of articles by other hands ("Fringe v. Feature: Notes in Defence of a Minor Art," "On the Editor's Enquiring What Film I Would Make Were I Unexpectedly left £100," "I Was There . . . and so were Twelve Judges: A Report from Bad Ems on the UNICA films," "Experimental Cases Diagnosed" and a comment on some I.A.C. prizewinning films), the editor does not feel at all happy:

"You may remember (he writes) that last quarter the editor resolved to be kind to you all. As a result nobody, but nobody (to use the modern cliché but the modern cliché) wrote to the Newsletter about anything. No complaints, no comments, no compliments, nothing. Blow that for a game! It's enough to make anyone grasshopping mad; henceforth the editorial pen will be wielded by a hand that trembles not only with the fatigue of scraping and laying all those tiles in the new clubroom, but also with righteous indignation. We're going back to being beastly, so wake up, you dozeys lot!"

If you've thought of the Grasshopper Group as composed exclusively of fearfully earnest types who know all about film art and have no interest in anyone who doesn't, perhaps these quotations may

make you think again. But, in fact, their programme of Monday meetings at Endell Street proves the contrary. Uncomplicated folk like Ben Carleton, who manages to unite a consuming passion for, and skill in, film making with a modest diffidence and a wholly down to earth approach, have given lectures (he talked on shooting and directing) and, John Daborn tells us, a welcome is extended even to raw beginners.

Beginners Welcome

For their part, the Grasshoppers will welcome the opportunity of helping the novice to learn. Those attractive new premises must be in regular use if the work put into their construction is to be justified. They've also got to be paid for—and in the little matter of paying the rent, the beginner's sub goes just as far as the experienced worker's. (Membership Secretary, D. Brydges, The Crofters, Cedar Close, Bagshot, Surrey.)

Getting new members is one thing. Getting them to play a full part in club activities is another and usually more difficult one. We like this note from A.C.C. Screen, the lively and informative magazine produced by the Johannesburg A.C.C.:

"Would you like a little bit of limelight? Would you like to be initiated into the mysteries of the work of the backroom boys? Would you like to weave a subtle spell over an audience at the flick of a finger? You would? Then for the love of mike come backstage at the A.T.K.V. Hall and relieve me for a bit on Lights!"

Finally, although it has nothing to do with films or film making (except that it may persuade you to start a scrapbook of considered trifles which could come in useful by nourishing ideas for gags), we can't resist quoting "That Sinking Feeling" from *The Substandard*, Durban Cine 8 Club's always informative and helpful journal:

A naval recruit lost his rifle on the firing range. When told he would have to pay for it, he protested, but was told that if any Government property was lost, it had to be paid for. "Now," he said, "I know why the captain always goes down with his ship."

tion, they decided to spend all their time on refurbishing the old. Lip sync problems are being side-tracked by having one of the characters speak his thoughts, and as an insurance against hamminess in a struggle between two men, only the dramatic shadows they cast were shot.

The annual competition attracted only four entries: J. G. Inglis's 8mm. Kodachrome abstract fantasy, *Kaleidoscope*, gained first prize and so retains the Roy trophy for the second year in succession. W. C. Roy's 200ft. 8mm. Kodachrome travelogue, which came second, had been pruned down from 1,000ft.—an almost unheard-of sacrifice in amateur cine circles.

The first prizewinner and a club production have been entered for the Top Ten competition organised by the A.C.S. of India, who are endeavouring to establish this contest on a nationwide basis and hope to circulate a programme of winning films throughout India. "In this we wish them all success," say the club, "for there is need of leadership in the Indian amateur cine movement, and the Top Ten could provide the stimulus." (J. G. Inglis, Chokanad Estate, Munner P.O., Kerala, South India.)

A husband and wife film-making team from Ockham, Surrey, are planning an amateur production of *Dracula* in a modern setting. Robert and Barbara Godfrey have already made their first thriller, a 15-minute

How High Should You Fi?

One of the earliest cine projectors ever made, by Lumiere himself, was featured at a recent meeting of *Montreal Movie Makers*, together with the first (wooden) splicer, the design of which is scarcely any different from that of today's chromium-plated models. Also exhibited was a 50ft. demonstration film taken with an 8mm. Japanese zoom lens suitable for Bolex and Yashika cameras; with an 18-38mm. range at f/2.5, it costs the equivalent of only £20 in Canada.

A later meeting was given over to a talk by Mike Barlow on how to add sound to movies (*How High Should I Fi?*). Demonstrations were given of strobe sync., the Phonomat and Ciresound 8mm. edging stripe, the last—say the club—giving "wonderful results, but the cheaper systems will probably be the choice of most members." In spite of there being four projectors and two tape recorders in action, all went well, except that the strobe sync. demonstration was somewhat interrupted when the tape was put into reverse in the dark. Just one of those things! In another interesting demonstration, Keystone, Revere, Bolex, Eumig and Ciresound projectors were put through their paces side by side. Guess which gave the greatest screen brilliance!

As a preliminary to making a club

film about the local Canadian Grenadier Guards militia (T.A.), the club distributed a questionnaire to all members asking for details of their equipment and experience. 99 per cent. said they were beginners, and a lone 9.5mm. enthusiast was brought to light (with a supply of 9.5mm. film). To give the director a chance to pick his team, two camera crews are to shoot a short film illustrating club activities, "plus suitable cheesecake," from identical scripts. (Kay Hastings, 1095 Graham Boulevard, Mount Royal, Montreal.)

Import Restrictions

Hit India

Import restrictions in India remain stringent. Cine equipment is almost non-existent, say *High Range A.C.S.*, and film stock is scarce. Blue sky and sunshine are free, but the society has made practically no use of them in the past two years. The reason is that the film, *Nightmare*, on which they have been working, consists wholly of interiors to give members an opportunity of acquiring experience in artificial light work. And last year, instead of embarking on a new produc-

black and white film called *Take Flight*. It took them the whole of 1958 and was shot mainly on location at Wisley Woods, Oxshott Heath and Black Pond, Esher.

Dracula is expected to get under way in March and the Godfreys are seeking a keen amateur actor willing to take the leading role. Main requirement: he must have a liking for tomato ketchup. (The film is to be shot in 8mm. Gevacolor.) Anyone interested in helping with the acting or production will be most welcome. (Robert Godfrey, "Bachelors," Ockham, Surrey.)

GOING BEHIND THE SCENES

How to enter and leave a set was one of the items in a recent demonstration by Peter Letts, who has had professional experience, to members of Wulfrun C.C. Lights took the opportunity of experimenting during the exercise. Other recent events have included a visit behind the scenes to one of the local A.B.C. cinemas ("The super timing by the projectionists," they say, "made one realise how much is contributed to the smooth running of a show from the projection box"), the annual dinner (at which over sixty members and friends were present), and five minute talks by members on cine matters (other of speaking by ballot). But besides feasting and talking, the club has contrived to be more active in film production than most, and has entered no fewer than six films for this year's Ten Best. (Harry N. Edwards, 21 Princes Gardens, Godsall, Nr. Wolverhampton, Staffs.)

Welcome to These New Clubs

Although the night chosen for the first meeting of a new cine club in Clacton was one of the worst of the winter, over forty people turned up. A programme for the next few months has been arranged, but—says the club—they sadly lack experience in the running of such a venture, and they would be grateful for any help or advice from established clubs. (J. Leslie Price, Waverley Hall, Marine Parade, Clacton-on-Sea.)

Hammersmith C.C. has been reconstituted and has blossomed out into the Kensington Film Club in new premises in the Ludbrook Grove district, where meetings are held every Tuesday at 8 p.m. "We boast of equipment equal to that of any club," they say. Since they also have a professional script writer as a member, they should be in a position to use it to notable effect.

The club hope to make at least one film as a joint effort, and, of course, members will undertake their own individual productions. (Hugh Webster, Flat 2, 132 Cromwell Road, London, S.W.7—FRemantle 2690.)

Probably because rents are so high, there are few clubs in London, so that the news of the formation of a new group in the W.C.1 area would, in the normal course of events, be very welcome. It's still very welcome, of course, but is modified—if you understand us—by the fact that the new arrival can't open its doors to all and sundry. Green Shield Cine Group is a section of a firm's social club, and membership must obviously be confined to members of the firm. All their productions will be on 16mm., and

work on the first will begin in April. We wish them well and hope that more firms will start similar groups. (M. K. White, 32 Norbroke Street, Wormholt Estate, London, W.12.)

A film production and appreciation group has been started in Beaconsfield, and has already given its first show (*The Red Balloon, Amelia and the Angel*). The production group meets on alternate Mondays at the Old Rectory. (Details from Mrs. C. Petersen, The Hill, Knotty Green, Beaconsfield, Bucks.)

Greetings to a new Canadian club—the Southern Alberta A.C.C. Details of membership can be obtained from Dr. J. Shegog Ruddell, M.A., M.D., 2004—7th Avenue, Sputh, Lethbridge, Alberta.

Raising the money

A dealer member of the newly formed British Legion A.C.S. of Stafford has offered to subscribe £25 to club funds if membership reaches 25 within three months. The society is confident that it will. The first step towards it—a public exhibition of films and equipment—will have been taken by the time these notes appear. Considerable help is also being given by the local press and other dealers, and Alderman O. Bradley has presented them with an L516 on permanent loan. The society says it would be glad to correspond with other clubs; it seems they should be able to give useful advice—at any rate on raising money—as well as take it. (H. A. Jeffrey, 76 Eastgate Street, Stafford.)

A Crowd of 200 for the Asking

—If you will offer your services in return

COULD you use a crowd of 200 boys in your film? They're waiting for you, if you want them, but you must do something in return. The boys—or, rather, some of them—are members of the Brady Boys' Club film unit. The rest are members of the Brady Boys' Club, which meets in Durward Street in the East End of London.

The film unit is thriving; indeed, it is out-growing its strength. Trying to keep tabs on one group engaged in set construction, another clustered like flies round the camera and a third messing about with electronics is proving quite a job for Louis Lawrence, the manager-cum-director. "We devote one evening a week to film work," he tells us, "and with all this business I find that the youngster who drifts in prepared to be interested gets left out and so goes away."

"I wonder if any reader of A.C.W. would like to come in on a Tuesday evening and take over part of the job. We have studio facilities, lighting, cast, ideas and enthusiasm, but boys must be watched all the time, even with comparatively simple equipment like our Kodak B. not because of the possibility of damage, but in order to show them the best way to use the equipment."

He cites as an example one boy who shot some film without the club knowing what he was up to. The result was a length of blank footage. "The lad admitted his error, and was shown the correct way to use the camera and meter. A month later he filmed some similar sequences under the same conditions on his own, and the shots were perfect.

Boys want to know all about films, but they need someone to show them."

So if lone workers can lend a hand, or—adds Mr. Lawrence, "outside units were to come in and use our studio, it would afford the boys a good insight into the working of a properly run group. Further, the East End is a marvellous place for forbidding buildings and ominous-looking passages, many of which we have already used. Why not try one?"

Seen on TV

He feels pretty confident that, if they can get more help, they should eventually be able to produce an "Oscar" winner off their own bat. Already they have achieved a number of successes. They have been asked by the L.C.C. to make a life-saving instruction film. Last year one of their films, *Jive*, was used in BBC Television's "6.5 Special," when one of the members was interviewed and several of them wandered round the studios giving the technicians a few tips. And they have had some signal successes in film festivals and competitions organised by the National Association of Boys' Clubs, the London Federation of Boys' Clubs and the Association for Jewish Youth.

The unit started life in 1955 with a capital of £50 and £15 a year to spend. The British Film Institute helped them to find a camera and provided a potted film appreciation programme, which, together with some films borrowed from the Stamford Hill club (with whom there is a certain amount of rivalry), triggered off enough enthusiasm to make possible a

week-end at the club's country house in Kent, where they used the camera—and a meter and a tripod—for the first time.

The high jinks with water—falling into ponds, being sluiced with buckets, doused with hoses and puncturing a water tower with a bow and arrow and flooding the countryside—were enthusiastically contrived and everyone had a good time, but Mr. Lawrence is still unable to determine how it was possible for anyone to load a camera without putting the film through the gate.

24ft. High Angle Shot

Back in London, they chose a setting near the club—a large open cobbled space fronting a factory—and began work on *What a Game!*, in which boys playing illegal street cricket are chased away by a policeman, but join him in the pursuit of two car thieves. "It was simple but it was marvellous, and the excitement we caused in Whitechapel was tremendous! Our high angle shots were taken by a cameraman perched atop a 24ft. trestle ladder used for servicing the gym, but it was quite safe—we lashed the camera to the top support before we put it up."

Next came a camping comedy shot in Devon and centred round an old Austin Seven with handle throttle, which meant it would go without a driver. They had a fine time with that, but it was abruptly terminated when car and owner suddenly returned to London. However, they salvaged their morale with a simpler film shot on the stock remaining, but they now wish they had not dumped the car sequences, "since with our advance in technique we should now have been able to make something of them".

Red Handed, with another chase, came next. It took all of 1957 to make (at the rate of one evening a week), and is still not really finished. They hope

Clubs seem to be finding very interesting the list of requirements for a story film which originally appeared in an Australian club magazine. We're sorry that inability to remember where we first saw it prevents our acknowledging its originator. We've seen it in the *Adelaide* and *Christchurch* magazines (it first appeared in one of these, perhaps?) and in at least two others. Now it re-appears in *Stoke-on-Trent A.C.C.'s* news sheet.

A story film, it points out, must consist of an introduction, a main theme with or without subsidiary themes, adequate plot development, character development (if the character of a player is revealed, it must be given depth and meaning by the development of the story), a continuing

Do's and Dont's for Story Film Construction

sense of progression (anything which does not contribute to this or help to create atmosphere must be ruthlessly cut out), tempo set by the development, adequate build-up of incident, appropriate and consistent atmosphere, a climax, and an explanation or ending. It

to be able to go back to it some time, but Mr. Lawrence feels that, generally speaking, films once completed should be left as they are as illustrating stages in the unit's development.

It looked as though the next venture, *The Day the Pavement Turned to Gold*, intended for Ten Best entry, was on the skids when the set had to be taken down because the scouts needed the room and the leading man broke his leg or something. Nothing daunted, they decided to turn it into a cartoon, for then there could be no actor trouble. Cricket, football, growing up, falling in love, breaking legs and sundry other limbs, near electrocution and pimples can sadly impair the efficiency of a cast and wreak havoc with continuity, but at least long shots are no problem. "If everybody appears in shirt sleeves," observes Mr. Lawrence philosophically, "they all look alike in long shot, so it doesn't matter all that much if I have the same people every week or not."

"Almost Anything Can Be Done"

Nevertheless, despite these hazards, the unit has managed to make seven films in the past three years, and now that they have been given a magnetic soundhead and—provided the technicians can rustle up a suitable amplifier—they hope their next effort will have a sound track. "And if my hopes for a better camera are realised," Mr. Lawrence concludes with cautious optimism, "I hope I will be able to form two units—one for the junior section and another more advanced for both boys and girls, using the boys who have grown up with the unit as a foundation."

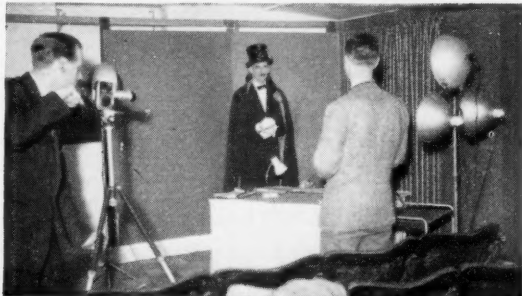
"In fact, almost anything can be done if only we can get the manpower. We open our doors to the amateur cine world." Those doors, we repeat, open on to Brady Boys' Club, Durward Street, London, E.1; in charge of Film Unit, Mr. Louis Lawrence.

must not contain material irrelevant to the story, any sense of anti-climax, or filming technique which draws attention to itself, and it must not be too changeable in mood, too uneven, trivial or artificial.

Just how trivial a film has to be to be too trivial is a moot point, and many of these provisions are self-evident. Much has been left out. But setting down guidance of this kind, if only to help one clarify one's ideas, is all to the good.

Stoke A.C.S. recently enjoyed a visit from the Cine Section of the Birmingham C.S., who brought some of their films with them, and a lecture on producing an industrial film by John Martin who, until he relinquished amateur status some years ago, was a highly successful amateur film maker with a number of "Oscars" to his credit. (Kenneth F. Jupp, 235 Chaplin Road, Dresden, Longton.)

It had to come, of course—a film featuring the hula hoop. Fort Worth C.C. of Texas have been toying with the idea, but Tauranga C.C. of New Zealand have already got in with theirs, provisionally titled *Whoops! Dearie!* Three cameramen worked on it, and it is to be shown for the first time in March, the group's "most ambitious story effort to date." (C. L. Reid, Dundonnachie, Te Puna R.D.2, Tauranga, N.Z.)



Simple background focuses attention on the player.—A scene in the making from a Birmingham A.F.U. production.

16mm. the Only Gauge They Could Afford

Bristol C.S. were recently honoured by being selected for the only British demonstration of a remarkable piece of equipment. It was so hush-hush that it remained shrouded until every light had been extinguished. Then, to a burst of Victorian ballads from a tape recorder, the first of a series of ancient slides appeared on the screen. Unlike some of those that followed it, it was the right way up. The projector turned out to be a genuine period piece, and provided quite a contrast to the up-to-the-minute cine equipment which was then shown (e.g., the hand-turned Pathé Baby camera and the Midas and Campro combined camera-projectors.)

It was all part of an evening of old time equipment, organised by two members who used their wide experience of Govt. surplus bargains to show

that 16mm. was really the only gauge that they could afford. Among their discoveries were job lots of cans and reels, five shilling tripods, and a £9 Victor silent projector—fitted with every modern convenience—which performed extremely well. The evening finished with a demonstration of a G.B.L. 516—cost about £30. 8mm. members were visibly shaken.

Two practical evenings have been devoted to titling; and an 8mm. group is now considering producing a brief film as a training exercise, while the 16mm. members are grovelling through the rejected takes for *Early One Morning*, trying to produce a trailer as an editing experiment. Copies of the club's library list and programme brochure may be obtained from the Prog. Sec., Miss Jean Barratt, 208 Stoke Lane, Westbury-on-Trym, Bristol.

WHAT SORT OF CLUB FILM?

After many years of hope deferred, City Films (Sheffield) have secured their own premises at Millhouses, and will soon be moving in. New members will be required (to help pay the rent) but, says Keith Ormiston, club productions are unlikely to boost the club bank balance, so the need is not for actors and actresses but for technicians—and enough of them for two to be available for every job—for the production of local interest films. Sheffield itself and the surrounding countryside provide excellent material. But this is a policy matter on which a decision has yet to be made. (J. E. Clark, 7 Whitwell Crescent, Stocksbridge, Sheffield.)

Two-minute films giving TV commercials continue to be made at the rate of one a month by Finchley A.C.S. Such films offer tempting possibilities, but must not be lightly dismissed as merely providing material for a club exercise. Certainly they can be most valuable as such, but they demand a slickness and technical expertise which cannot be acquired by an evening's improvisation. The slightest suggestion of camera wobble, the merest hint of under or over exposure, any appearance of making do are fatal, for these films can only be judged against originals which are always technically adroit. (J. E. Clark, 7 Whitwell Crescent, Stocksbridge, Sheffield.)

HUNDRED MEMBERS FOR PRESIDENT'S EVENING

Despite heavy rain, there was an attendance of about 100 Isle of Wight A.C.S. members for the annual President's Evening, during which F. G. Pritchard Flanders screened his latest 16mm. colour film. Its all-embracing title, *Animal, Vegetable and Mineral*, provided the opportunity for introducing a wide range of subjects. The whole of the second half of the programme was devoted to a repeat performance of *Greece, Ancient and Modern*, by A. T. Forman of Wimbledon. It had first been seen by the club some weeks earlier. (H. W. Bailey, 1 Royal Victoria Arcade, Union Street, Ryde, I.O.W.)

Their internationally famous member, Alfredo Campoli, recently gave a show of his 8mm. travel films (trip to Bergen, visit to the home of Grieg, Brussels Exhibition), with post sync. sound (with which he had received valuable assistance from member John Yeomans), to Planet F.S. A "bring and buy" sale resulted in a substantial addition to club funds. Cinex Ltd. have given a demonstration of Bolex equipment, and stages "From Script to Screen" were discussed by Brian Tucker. (F. Bown, 60 Evesham Road, New Southgate, N.11.)

"Flushed with pride" by George Sewell's praise of their Ten Best presentation (Jan.), Epsom C.S. are planning a further public show for 4th March, when the main attraction will be the leading I.A.C. prizewinner, *Passport to Paradise*. (T. White, 65 Church Road, Epsom, Surrey.)

Racing Film Thrills

Professional cinematographer Gordon Lang, past president of Potters Bar C.S., screened a number of his films for the club in January and described how they were made. In some pan shots in *1958 Grand Prix*, Silverstone, drivers could be seen manipulating the controls at speed; *Beauty in Frost*, with commentary by John Betjeman, dealt with National Trust properties; cars being hurled about the sea front at Hastings and Blackpool provided one of the high-

spots in another racing film. In between attending to the projector, Mr. Lang readily answered a volley of technical questions fired at him by members. (J. L. Bennett, 11 The Walk, Potters Bar, Middlesex.)

Spurred on by the report in last month's Newsreel of the imminent completion of the film Potters Bar are making for Toc H, T. Turner, producer for the Toc H Film Unit, points out that his group have already made two Toc H films, *Let Your Light So Shine* and *Any Task for Others*, which have been shown with great success in the North. Among the material they have are shots of Tubby Clayton, the founder. (F. Turner, 50 Haxby Road, York.)

Croydon C.C.'s first public show this year will be their Ten Best presentation (on 28th February) for which they have been busily engaged in building a proscenium. Outings to a number of beauty spots are planned for the summer, and there will be a competition for the best four-minute film made during the course of them. Meanwhile, production continues on an 8mm. film describing the life of a pair of shoes. Every shot in this will be below the knee. A library of cine books and films is to be started. (A. Bunce, 1a Junction Road, South Croydon, Surrey.)

A 16mm. s.o.t. comedy, *Starling New Discovery*, has been completed by Centre F.U., and in its revised version is taking its chance in the current Ten Best, but *Dream House* awaits the addition of post-syn. speech and music. When George Sewell recently visited the Unit to criticise their films, there was a full house despite the foul weather, and so interested was everyone that there was time at the end only for a hurried cup of coffee at the local Espresso. "We are quite an enterprising crowd," say the Unit of themselves, "and have a good record of production in the seven years of our existence." The new member can be assured that he or she won't merely be just one of the crowd. (Miss H. Bancroft, 26 Taylor Avenue, Kew Gardens, Surrey.)

Below the Knee

A 16mm. record in colour of Princess Margaret's visit to Huddersfield last year will be a feature of Huddersfield C.C.'s annual public show at the Town Hall on 11th March. An 8mm. monochrome film of the occasion was also made. Eight cameramen worked on these two productions, shooting in pairs. (Mrs. N. Raw, 158 Long Lane, Dalton, Huddersfield.)

A Beginner's Group has been started by Manchester C.S., who hope that its members will be sufficiently advanced by the spring to embark on their own production. Within the next two months the society also hopes to begin shooting the road safety film, featuring Reg. Harris, with a camera crew from Manchester Corporation. G. Hartley, audio-visual educational officer for Salford Education Committee, recently gave a talk on films in educational training, using—among other films—*The Renaissance* (G.B. Film Library.) The society would like to co-operate with one or two films thrown in" with clubs and lone workers. (B. W. Chambers, 47 Broomhall Road, Pendlebury, Nr. Manchester.)

Fellow producers would like to hear of your own film work. If film is worth making, it's worth talking about, so why not jot down a few details?

Keep film in the family, father!



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HOW WOULD YOU HAVE DEVELOPED THIS PLOT?

(Continued from page 1143)

however, there is a simple solution: fixing amber-coloured Cellophane to the windows and shooting, of course, with Kodachrome A.

Had the airiness of the contemporary setting also informed the treatment of the film, the production would have been even more successful, for (as the scriptwriter-director points out) the story is one that depends on character and atmosphere rather than on plot. But it should be added that the plot is a neat one, with a sting in its tail.

How would you have treated it? This is the story: Tony Power, a heart-throb specialist on a woman's magazine, receives a large fan mail from the lovelorn, to whom he sends wise, comforting replies. ("I am so glad that I have been able to help in your difficult problem. All the same, I feel you must tell your mother.") Mr. Power's popularity has gone to his head, and Mrs. Power, alas! has become just another female whose only function is to minister to his comfort and self-esteem.

He drives to his office where, under the admiring gaze of the female staff, he gets through the day's work of dictating. Returning home, he is peeved to find no wife waiting on the doorstep with slippers and pipe. Something's gone wrong with the sacrosanct routine. But there's an envelope waiting for him on the hall table. He tears it open. Inside is a letter from himself.

COLLECTOR'S CORNER

(Continued from page 1140)

"Do they often riot?" I asked anxiously.

"Sometimes," he replied non-committally.

With Kenneth Wheatland's fantastic collection, it seems inconceivable that he should have so little interest in the silent cinema. But when I asked him his opinion of certain silent pictures, the position became clearer.

"*Napoleon*? I've never seen it. I just don't have the time. I've only seen a small proportion of my films. The club demands educational pictures, and I usually show running-titled prints to them."

I asked his mother what she thought of the films. But she has never seen any of them.

"We don't have shows at home," she explained, "but I remember the silent days very well. They were wonderful. As a matter of fact, I played in some comedies for the Warwick Trading Co. in 1903 at Ealing. I remember being chased by a young man in one scene. I had to pretend to slap his face, but I hit him so hard that I brought tears to his eyes."

Ironie

Mrs. Wheatland often went to the cinema in those days, but her son seldom got the opportunity. "Too much homework," he said.

This ironic situation of the collector with the largest number of films having the least interest in them will, I hope, soon be amended. For Kenneth Wheatland has promised to screen more of his silent films. Not the sombre, slow-moving German productions like *The Prisoners' Song*. Or such poorly-made, dull British pictures as *Kitty*. But the far more typical silent films like *Unto the Strong*, *Michael Strogoff*, *The Chess Player*, *Mists of Error*, *Captain Blood*...

"In view of what you tell me," it says, "I advise you to leave him." Mrs. Power, who had written for advice under an assumed name from another address, has done just that.

The director and members of the Bristol C.S. who made the film have treated the theme realistically, with smooth, assured, naturalistic camerawork. Is that how you would have done it—or tried to do it? Or, bearing in mind that the characters are overdrawn to the extent of caricature, would you have gone in for similar exaggeration and frothiness in the treatment?

Whether you would or you wouldn't, *To Have and to Hold* remains a good model of a type of film which only the amateur can undertake: the illustrated anecdote, for which—because of the long established pattern of programming—there is no place on the professional screen. Since it needs to be short (this film runs to only 170ft. of 16mm.), every shot must directly contribute to the effect, and cutting must be taut. It thus offers a most valuable exercise in film creation at the least possible expense.

In addition to the director, contributing to the success of this particular venture in group production were Jean Barratt, production manageress, Messrs. Elson (camerawork), Pople (retakes), Egarr, the society's chairman, Hickish (Tony Power) and other members who looked after continuity, lights and unit welfare.

Details of Ten Best presentations, which include "*To Have and to Hold*," are given on page 1142.

I think he will find all the entertainment value he wants in these films. And I believe he will find something more. He will realise the true value of his fine collection.

This Month's Collector's Item

ONE of the best westerns ever released by the Kodascope library was James Cruze's *Pony Express*—and yet it is one of the least known.

Expertly directed, and beautifully lit and photographed, the film describes how an unscrupulous senator forms a fascist-like organisation called the Knights of the Golden Circle to enable him to control the state of California through the pony express system. Ricardo Cortez sets out to break his influence and to free the state from his grip. The climax is a spectacularly staged Red Indian onslaught on the small express outpost of Julesburg.

The cast is outstanding. Ricardo Cortez (who, incidentally, has a part in the new John Ford film, *The Last Hurrah*) is the perfect leading man. Wallace Beery and Ernest Torrence are unequalled in their own character parts. Betty Compson, although we do not see enough of her in this 5-reel (abridged from 7-reel) version, is a charming heroine. And George Bancroft, the famous star of *Docks of New York* and *Old Ironsides*, is brilliant as Jack Slade, the thoroughly likeable but villainously despotic autocrat of Julesburg. This part was specially written for him; on the Los Angeles stage he had played the Jack Slade of the Mark Twain story, *Roughing It*.

The vitally authentic atmosphere which was such a fascinating feature of Cruze's earlier western, *The Covered Wagon*, has also been skillfully evoked for this film. If you cannot acquire a copy of *Pony Express* for your collection, I suggest you borrow it from Wallace Heaton's library. They have the finest quality prints I have yet seen.

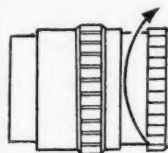
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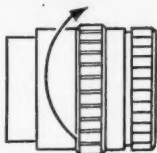


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TEST REPORTS

(Continued from page 1158)

We shot a number of scenes with the camera in the hand and on a tripod, and found it easy to use. The resulting pictures were sharp and the focusing scale proved to be correct, but for a sprocket-drive camera the pictures seemed to be a little unsteady. Most of the unsteadiness was in the horizontal direction, and we believe it to be due to the fact that the gate has no sprung edge-guiding. Consequently, as the film channel must be wide enough to accept film slit to the upper tolerance in width, there is a tendency for film narrower than this to wander slightly in the gate from side to side.

This tendency was noticeable on both the cameras under test (with the first before jamming occurred), in roughly the same degree. The unsteadiness is sufficiently small to be masked by camera shake with a hand-held camera, but becomes quite noticeable with the camera on the tripod. We think the makers would be well advised to pay attention to this matter.

Although in the past doubts have been expressed about the wisdom of spool-loading with 9.5mm. film because of residual edge fogging caused by light leaking between the spool cheeks and the film (in 16 and double-8mm. this is absorbed by the perforation margins), there was no sign of edge-fogging at either end of both reels, though they had purposely been loaded and unloaded in fairly bright light (but not in direct sunshine, which should definitely be avoided).

All Footage Returned

Pathe return the whole length of the film sent for processing, in this case about 54ft., of which 47ft. was perfect; the remaining 4ft. at each end were partly usable, but showed signs of fogging in the centre of the frame in the form of printed-through sprocket-holes, where light had leaked through them in the outer turns on the roll. This could probably be prevented, and all of the 15m. (=49ft.) paid for made use of, by loading in less bright light. One of the reasons why only short lengths were fogged is undoubtedly the guard band round the spools, particularly as it prevents the film uncoiling on the camera take-up spool at the end of the run, and also serves as a protection during loading.

The mechanism gets up to speed quickly, as is evidenced by the fact that the first frame of each shot is only a little lighter than its successors. The running speed measured with a one-second-swing pendulum was a trace on the high side on both cameras, being 18 and 17 f.p.s. respectively. However, this is close enough not to matter in practice, and in any case 18 f.p.s. is coming into favour as the new "silent" speed, as well as giving better results with magnetic strip.



For the Colour Film User

FOUNTAIN PRESS adds another new magazine to its list: *Colour Photography*, the first photographic magazine to deal exclusively with colour. Although designed primarily for the "stills" man (features in the first number include "Colour, the Natural Medium of Photography," "Colour Slide Presentation," "Portraits in the Home," "The Colour Neg. and Print," "Colour in Composition," "Table-Tops with Colour Film," "Mounting Transparencies" and "The Slide Collector"), it also contains the first of a series on "Colour for Cine."

The click-stop mechanism on the lens seemed to be a little too positive, as it proved difficult to achieve a smooth fade, but no doubt this would quickly improve with use. The finders on both the cameras tested were reasonably accurate, though they differed slightly. On the first camera, the finder cut off 3in. at the bottom and left of frame, and showed 1 1/2in. too much at the top, with a taking distance of 10ft. Thus a field of 3ft. 4in. x 2ft. 7 1/2in. was seen in the finder, and one corresponding to 3ft. 7in. x 2ft. 9in. projected on the screen. The latter figures are averages of two projectors, and with the racking lever set half-way.

The finder on the second Lido was displaced to the right by about 3in. (i.e., showed too much at right and cut off at left) at a taking distance of 10ft., though the framing at top and bottom was accurate. This is too large an error to be accounted for by parallax, which, under these conditions, should be negligible.

Frame Line

The frame line was accurately placed to bisect the perforations. The footage counter, being driven from the mechanism, was positive in working and accurate to the nearest 1/4in. (= 9in.) division.

The camera is supplied complete with a leatherette carrying pouch, with a zip-fastener. An opening is left near one end of the zip so that the carrying strap attached to the camera can be brought out, and thus the camera can be carried in its protective case with the loop slung round the wrist. The instrument measures 5 1/2 x 2 1/2 x 6 1/2in. overall and weighs 2 1/2 lb.

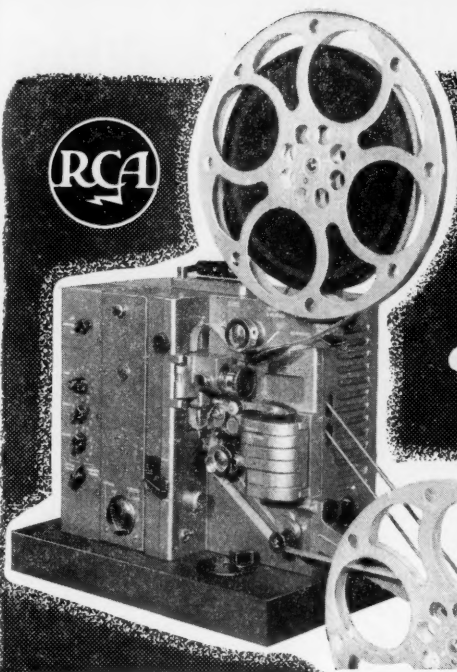
If, as one hopes, the camera sells in sufficient numbers, perhaps manufacturers and dealers will do something about the projector situation. Inquiries at a number of London and provincial dealers revealed that few could supply a new 9.5mm. projector from stock, though all were willing to order one. Some even wouldn't take second-hand machines in part exchange, stating that the demand was so small that it was not worthwhile using up valuable shelf space. But a potential purchaser wants to be able to examine a machine before buying, and to be reassured that his purchases will have a fair second-hand value.

We also await with interest the arrival of the 16mm. version of the Lido camera in this country (it was shown at the Photokina). If the price is comparable to that of the 9.5mm. model (£51 1s. 9d.), it should go far towards satisfying the demand for a 16mm. camera at an economical cost.

We regret that owing to pressure on space our report on the Brun Master titler must be held over until next month.

In the introductory article, basic data is given on current narrow gauge stocks and on 16mm Eastman Colour Internegative film which, used as an intermediate stage, makes possible the economical production of projection prints from Kodachrome originals. The author points out that although all current cine processes are based on the subtractive system, there seems to be scope for the additive system for recording TV images for subsequent relay.

Lavishly illustrated—in colour, of course—*Colour Photography* is published quarterly at 2s. 6d.



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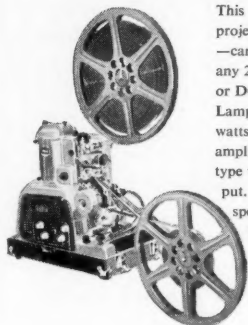
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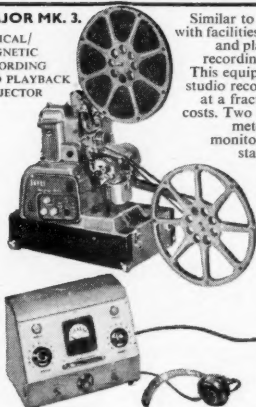


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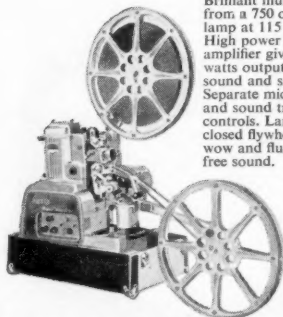
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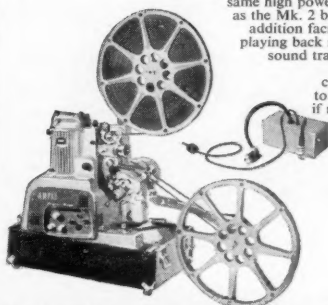
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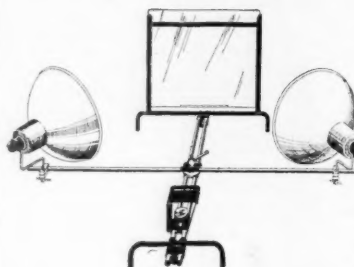
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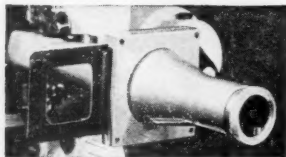
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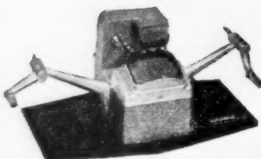
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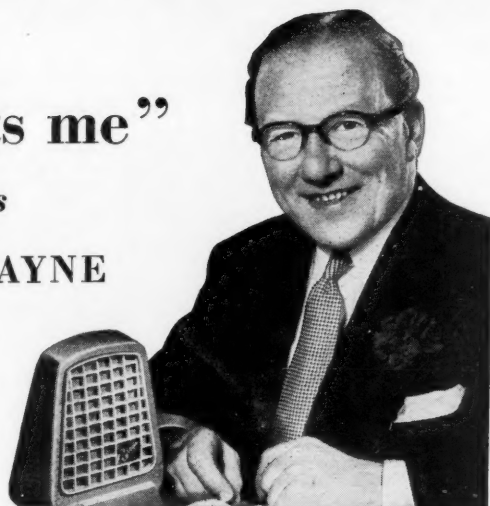


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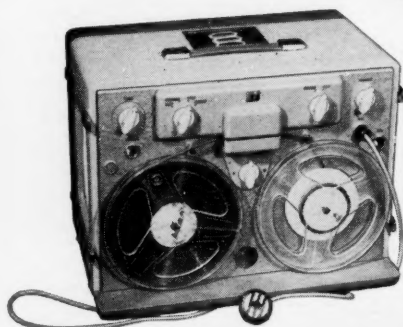
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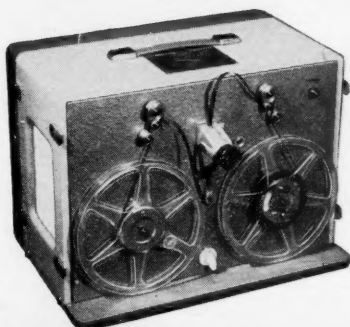
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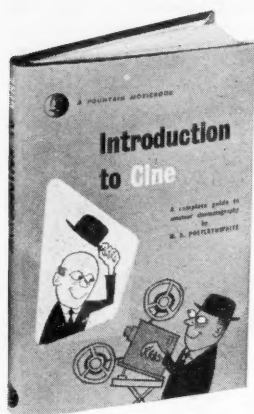
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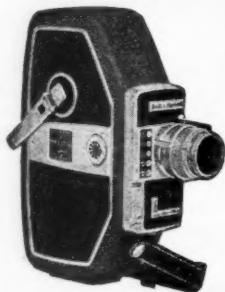
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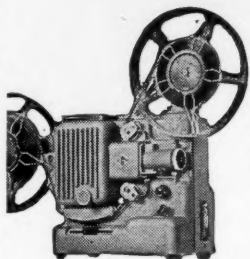
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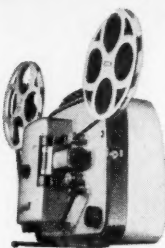
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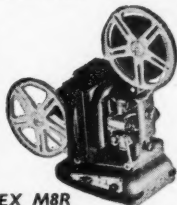
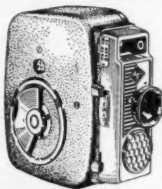
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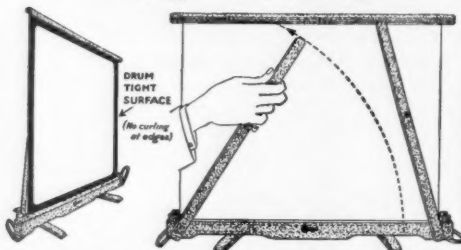
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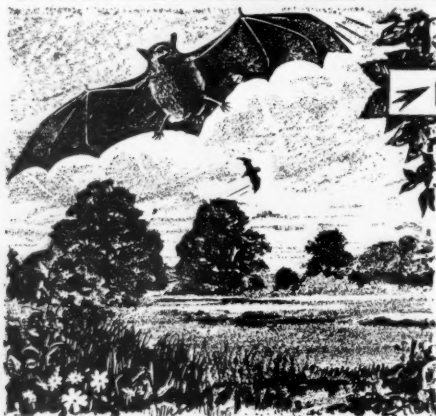
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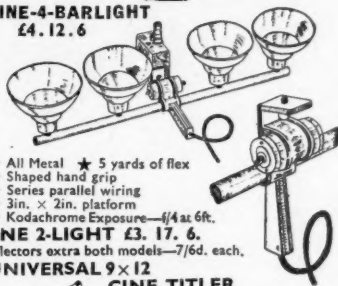
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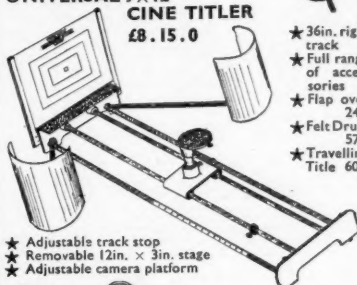
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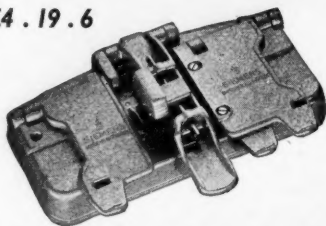


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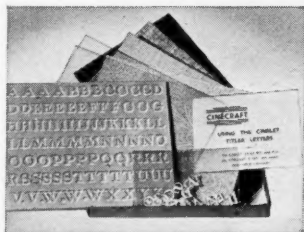
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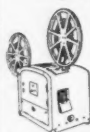
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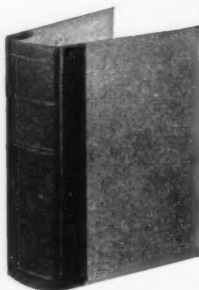
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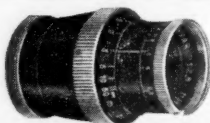


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